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ONE HUNDRED AND ONE HYMN STORIES

THE MUSIC AND HYMNODY OF THE METHODIST HYMNAL

CURIOSITIES of the HYMNAL

By CARL F. PRICE



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To
PAUL AMBROSE
COMPOSER, ORGANIST, AND
CHRISTIAN GENTLEMAN
THIS BOOK
IS GRATEFULLY INSCRIBED
BY ONE OF HIS PUPILS

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PREFACE

A CRITIC of current literature recently made reference with mordant humor to that age when men wrote books upon the curiosities of almost every conceivable subject. Isaac Disraeli, if he did not actually initiate the custom, at least made it fashionable with his famous *Curiosities of Literature*, for there followed in his train a long procession of books in curious vein. Hymnology was one of the few themes which somehow escaped this treatment. While this little sheaf of essays is not designed to atone adequately for this omission of a preceding century, it is hoped by the author that it will at least encourage among its readers a greater interest in the *Hymnal*, its wide range of adaptability to human life, and some of its suggestive phases which are often unsuspected by the average user of hymns.

One of the most successful of the series of books referred to was *Curiosities of the Bible*, by Erastus B. Treat—a volume now out of print, though it attained a circulation of over one hundred thousand. The author therein relates the story of the Prince of Grenada, heir to the Spanish throne, who during his thirty-three years' imprisonment in the Prison of Skulls kept his mind active by digging out all manner of curious facts about the Bible. One of them was the discovery that Psalm 118. 8 is the middle verse of the Bible, "It is better to trust in the Lord than to put confidence in man"—an appropriate central verse about which to revolve the great truths of the Sacred Scriptures.

No incarceration was necessary for the discovery of a pivot in *The Methodist Hymnal*, for it is quite apparent that the middle of the 727 hymns is No.

364, and it takes but a moment to calculate that in the middle hymn the middle word is *soul*. Nor is this wholly inappropriate as a central word. The *Hymnal* is an expression in sacred song of the *soul* of man, pouring out its aspirations, its praise, and its supplications to the *Eternal Soul*, whose

"Love can animate the strain
And bid it reach the skies" (34).

Thus the *Hymnal*, the composite product of earnest human souls, is replete with human interest. It is frequently tangent to human life. From this standpoint it deserves much closer study than is possible when its use is confined to the church pews, to the singing of a few hymns in Sabbath worship. Everyone should possess a *Hymnal* in the home, and by frequent perusal acquire a familiarity with the great hymnodic treasures of the church. It is for the purpose of stimulating this personal use of the *Hymnal* that these essays have been prepared.

This wide human interest, of course, inheres in most of the standard church hymnals. As a practical method, however, we have based these studies upon *The Methodist Hymnal* of 1905. The numbers in parentheses, therefore, following the quotation of hymn lines throughout the book, refer to hymn numbers in *The Methodist Hymnal*, from which these quotations are taken.

We are especially grateful to the editors of *The Christian Advocate*, *Zion's Herald* and *The Epworth Herald* for permission to reproduce here some of the material which first appeared in the columns of those respective periodicals.

CARL F. PRICE.

New York City, April 5, 1926.

I. THE HYMNODIC DAY

THAT man is blessed who in the morning can awaken from a night's slumber with a consciousness in his mind and heart of the presence of Jesus Christ. Harriet Beecher Stowe must have known frequently the blessedness of that experience, else how could she have penned her tender hymn, describing this very adventure of the soul—a vision of Christ at the sacred threshold of the day? How many times in the early morning hours with the dawning of consciousness has this feeling of Christ's presence been intensified for us by meditation on these lines:

"Still, still with Thee, when purple morning breaketh,
When the bird waketh, and the shadows flee;
Fairer than morning, lovelier than daylight,
Dawns the sweet consciousness, I am with Thee" (43).¹

Each day is given a new meaning, as we mentally sing that wonderful fourth verse:

"Still, still with Thee! as to each newborn morning
A fresh and solemn splendor still is given,
So does this blessed consciousness awaking
Breathe each day nearness unto Thee and heaven."

Other morning hymns yield a matin meditation or a devout prayer, with which to begin the thought-life of a new day, and the soul mounts Godward upon such lines as we find in the German hymn:

"When morning gilds the skies,
My heart awaking cries
May Jesus Christ be praised" (32);

or John Keble's morning hymn, "New every morning is the love" (42).

¹The numbers in parentheses refer to the numbers of hymns in *The Methodist Hymnal*.

One of the most helpful devotional books of my boyhood days was that quaint story of the early work of the Wesleys, *The Diary of Miss Kitty Trevlyan*. It is not too old-fashioned, even in this day, to be a stimulus to the devotional life of one who is wise enough to secure and read it.

When a young girl Kitty was fortunate in having felt the powerful appeal of John Wesley's burning message. True to her new vision, she deepened her devotional life with the precepts in Bishop Taylor's *Golden Grove*, until nearly every important act of her day was accompanied by a prayer suitable to that act.

When she first awoke, it was with the prayer on her lips that God would sanctify the day, just begun. When she arose and opened her window, she exclaimed: "Jesus, my Sun, I open my heart to Thee!" When she washed, she prayed God to wash all sin from her heart and life. When she dressed, she prayed God to clothe her with righteousness. When she ate her breakfast, it was not until the Divine Father had been asked to feed her with the bread of life. Thus, each part of the day was hallowed in answer to her prayers.

Had Kitty Trevlyan known *The Methodist Hymnal* of to-day, she might have found—as, indeed, we later Wesleyans may find—hymn lines in which to express a prayer for nearly every situation of the day, for the stricter definition of a hymn demands that it be a prayer addressed to Deity. We have mentioned hymns to be repeated upon awaking. When arising it is helpful to repeat Bishop Thomas Ken's hymn:

"Awake, my soul, and with the sun
Thy daily stage of duty run;
Shake off dull sloth, and joyful rise
To pay thy morning sacrifice" (44).

Instead of the "early rise," written by Ken, this

stay-abled age sings "joyful rise." The prayer element of the hymn reaches a climax in the fourth verse:

"Lord, I my vows to Thee renew;
Disperse my sins as morning dew;
Guard my first springs of thought and will,
And with Thyself my spirit fill."

To the last verse should be added our long-meter doxology, "Praise God from whom all blessings flow," which is really a part of this hymn of Ken's.

Charles Wesley's hymn, No. 357, is an appropriate hymn to accompany the act of washing (beginning with the second verse). The third verse is especially appropriate:

"Wash me, and make me thus Thine own,
Wash me, and mine Thou art;
Wash me, but not my feet alone,
My hands, my head, my heart" (357).

Upon dressing, we may repeat prayerfully:

"O great Absolver, grant my soul may wear
The lowliest garb of penitence and prayer,
That in the Father's courts my glorious dress
May be the garment of Thy righteousness" (284).

There are many hymns that might be used with profit at meal times, such as "Break Thou the bread of life" (325). There is one home, accustomed to grace at meals, where on Thanksgiving Days of recent years the writer has heard the whole company about the board, before eating dinner, sing Wesley's metrical grace:

"Be present at our table, Lord;
Be here as everywhere adored;
These creatures bless, and grant that we
May feast in Paradise with Thee."

When the work of the day begins, situations will arise to suggest hymn-lines to the hymn-lovers. The chant of labor, "Work, for the night is coming" (422), is an exhortation rather than a prayer, and

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therefore in the strictest sense not a hymn, but a work-song. It divides the day into three parts: morning, noon, and late afternoon, giving to each a verse, representing respectively the three stages of man's life-work. Sometimes the day's work becomes irksome, monotonous; and we forget the real meaning of it all, until we lift the prayer of George Herbert's hymn:

"If done to obey Thy laws,
E'en servile labors shine;
Hallowed is toil, if this the cause,
The meanest work, divine.
Thee, then, my God and King,
In all things may I see;
And what I do, in anything,
May it be done for Thee!" (417)

Some hymn-lovers are so familiar with the hymns that, if they are not actually in the habit of thinking in terms of the hymns, at least they recall very often hymn-lines that will appropriately fit an unexpected situation, such as frequently arises in the course of a day.

Once during a Conference session at Syracuse, New York, the vast audience so overcrowded the church that the underpinning of the floor began to crack. When the danger was reported to Chancellor James R. Day, who had been leading in prayer upon the platform, he announced: "The congregation will now rise and sing 'How firm a foundation,' and during the singing we shall pass out quietly, and this afternoon meet again in Crouse College Hall, where the exercises will be continued." All of which was accomplished without accident.

In 1897, when Bishop Hartzell was lecturing at Hackettstown, New Jersey, on "Darkest Africa," the electric lights suddenly went out with grim appropriateness. Someone started the hymn, "Send the light, the blessed gospel light!" and, while they were yet singing, R. Dewitt Stanley (now a

member of the Central New York Conference) appeared with a lighted lamp in each hand. Bishop Hartzell exclaimed: "Here comes Stanley, lighting up Darkest Africa."

One recent winter Mrs. Anna B. Cooney, a hymn-writer, while on a visit to Cuba, was riding horse-back one day, when suddenly her mount became frightened and ran away with her. For two terrible miles they dashed along the road and she was so dazed by the terror of her situation that, as she relates, she thought of nothing else but the hymn-verse, which she kept repeating, over and over again:

"O God, our help in ages past,
Our hope for years to come;
Be Thou our guide while life shall last,
And our eternal home!" (577)

As they approached an impassable barrier in the road, she fainted and fell limp and unconscious by the side of the thoroughfare. This alone saved her life.

The day brings a different message to every soul; but there is one thing the physical day brings to everyone in the community alike, and that is the weather. If the day be stormy, we shall sing as we go forth to brave the weather:

"When gathering clouds around I view,
And days are dark" (134),

or at sea: "Blest be the tempest, kind the storm" (446). If the day be full of sunshine, our song shall be "Fair is the sunshine" (118), or "The golden sunshine, vernal air" (692). If winter's cold be biting us, there shall come John Newton's reminder that

"When I am happy in Him,
December's as pleasant as May" (538).

If the snow be falling through the air, we shall

sing "He sends the snow in winter" (716), and shall be reminded through this hymn of the relation of these same snows to the bountiful harvest of summer. Thus, whatever our observations upon the weather of the hymnodic day, so be it that they be made in terms of the hymns, we shall ever be mindful of the relation between the goodness of God and the weather and its consequent material benefits to us.

Now, when the Kitty Trevylyan of our century comes to the end of her hymnodic day and pillows her head for the night's slumber, there is a wealth of evening hymns, with which she may enrich her vesper devotions. Bishop Ken, whose morning hymn (44) she repeated on arising, gives her an evening hymn as quaint as the other and much more tender in its prayer, "Glory to Thee, my God, this night" (49). "Abide with me!" (50) written by Henry F. Lyte, as his death was approaching, will be an effective prayer to bring her soul in communion with that Presence, for whom she longs. Or, just at the very last of the day's consciousness she may repeat the hymn, "Now the day is over" (59), and find a holy comfort in answer to the prayer:

"Through the long night watches
 May Thine angels spread
 Their white wings above me,
 Watching round my bed."

II. THE HYMNAL, A BOOK OF LIFE

THE *Hymnal* is a book of life. It is derived from life, it is expressive of life, and it touches a wide range of the most vital points in human life. Back of every hymn there is a story in the life of its author, or perhaps it is the resultant of many complex experiences of its writer.

There is partially recorded in our hymnology the story of a few of our hymns. But perhaps in heaven there will be an infinite hymnology, dictated by Omniscience, that will show us how deep and far-spreading in life have been the roots of many of these hymns.

Most true hymns, like true literature, reflect certain definite phases of human life. Each hymn touches life at some one point; indeed, it is a profitable exercise for the hymn-lover to examine individual hymns in order to discover what common point of human life each hymn touches—what emotion is dominant—what manner of action or conduct its message would reach.

Take, for instance, the emotions of human life. It is astonishing what a wide range of emotions our hymns express. Fear and despair are to be found in the miracle-hymn:

“‘Save, Lord, we perish,’ was their cry,
‘Oh, save us in our agony!’” (485)

Now, wherever human emotion is touched by the hymns, it is ennobled or resolved toward a calmer emotion. So it comes to pass that the disciples’ fear and despair, pictured in the first part of each verse, in both music and words of this hymn, are resolved into peace and calm, as the tempest is stilled by the Master.

The emotion of pride is to be seen in the lines:

"The mighty glory in their might,
The rich in flattering riches trust" (308).

But pride in worldly things meets a fall, and there remains, as this hymn shows, only glory in the blood of Jesus Christ.

Love is the theme of hundreds of hymns—love toward God, toward fellow men, toward those who are nearest and dearest in human relationship; and whenever love is uttered in the hymns it is always spiritualized.

Jealousy appears only in a higher sense. "Arm me with jealous care" (388). The hymn, "Show pity, Lord; . . . Let a repenting rebel live" (270), utters the heart's deepest penitence, which Divine Forgiveness stands ready to accept. Sorrow is assuaged in the comforting lines of the great Irish singer, Tom Moore: "Come, ye disconsolate, where'er ye languish" (526). Pity is awakened to teach an ethical lesson in the lines: "Mourn for the thousands slain" (698). Joy reaches its highest plane in spiritual rejoicing: "Happy the man that finds the grace" (372). Sympathy is interpreted in New Testament terms in our hymn on the good Samaritan. "Who is thy neighbor?" (690). The emotion of remorse finds its cure in spiritual peace:

"Ye, by fiercer anguish torn,
In remorse for guilt who mourn" (257).

Unworthy shame is scorned in the hymn, "Ashamed of Jesus" (443). Hope finds its surest foundation in Jesus Christ:

"My hope is built on nothing less
Than Jesus' blood and righteousness" (330).

And, besides these, many other emotions find expression in our hymns.

The intellectual interest within the *Hymnal* is unquestioned. The mental contemplation of the

wonders of nature (80), the stars (84), the sunset (57), the garments of the earth, vegetation, and verdure (716)—all suggest the omnipotent nature of God. Great thoughts impel us toward God.

“And science walks with humble feet
To seek the God that faith hath found” (686).

In these terms the *Hymnal* declares that the consecration of the mind to the Master's service is essential to holiness.

“Take my intellect and use
Every power as Thou shalt choose” (348).

Human life is guided by the will. However much the emotions and the intellect may influence the will, it is the operation of the human will that produces the activities of human life itself. Our forefathers fought over the doctrine of the freedom of the will in relation to divine foreordination. And many of the hymns of the eighteenth century were distinctly polemical. It is amazing to what extent the Calvinistic author of “Rock of Ages” and the Arminian author of “Jesus, Lover of my soul” vilified each other because of their mutual theological antipathies. Once Charles Wesley wrote in the hymn, beginning, “Equip me for the war”:

“Increase, if that can be,
The perfect hate I feel
To Satan's horrible decree,
That genuine child of hell,
Which feigns Thee to pass by
The most of Adam's race.”

But despite the Calvinism of some of the early Wesleyan leaders, such as George Whitefield, the Arminian theology has permeated Methodism, as, indeed, other evangelical churches; and, accordingly, the freedom of the human will in relation to the choice between salvation and perdition is clearly and consistently taught throughout the *Hymnal*. Tennyson caught up the spirit of this

doctrine in the lines of our hymn, taken from his "In Memoriam":

"Our wills are ours, we know not how;
Our wills are ours, to make them Thine" (139).

The hymn, "Sinners, turn: why will ye die?" (247) expresses more than futurity: it is an appeal to the free will of man to escape from the wrath to come. Even such references to God's will as are made in Luther's hymn,

"We will not fear, for God hath willed
His truth to triumph through us" (101),

and

"Breathe on me, Breath of God,
Until my heart is pure,
Until with Thee I will one will" (196)

need not disturb one's confidence in the orthodoxy of our *Hymnal*.

There are hymns of decision, "I am resolved to try" (260); and of indecision,

"God calling yet! shall I not hear? . . .
I wait, but He does not forsake" (252),

"What is it keeps me back?" (283)

And while, perhaps, there is little to be found in the *Hymnal* on the force of habit, save the general references to temptation, the effects of habits, good and evil, are noted in song: such as the happiness to be derived from the habit of obedience:

"Oh, how happy are they,
Who their Saviour obey!" (311);

and the degradation that comes from slavery to the drink habit:

"Eternal life and light
Lost by the fiery, maddening bowl,
And turned to hopeless night" (698).

Even the more important events of human life are signalized by references in the *Hymnal*. Birth

is celebrated in hymnody, for nearly all of our Christmas hymns are cradle-songs or birth-songs of the divine Child. Childhood is dignified by the appearance of the boy Christ in the Temple at the age of twelve:

"O Thou, whose infant feet were found
Within Thy Father's shrine" (678);

by the little children, whom Christ blessed, "I wish that His hands had been placed on my head" (682); and by the palm-bearing children who sang their hosannas as Christ made his triumphal entry into Jerusalem, "Hosanna! be the children's song" (679).

The coming of human love into the hearts of a man and woman inspires the prayer: "That theirs may be the love which knows no ending" (668). One of our marriage hymns refers to the wedding at Cana:

"Since Jesus freely did appear
To grace a marriage feast" (667).

On April 8, 1749, Charles Wesley was married to Miss Sarah Gwynne. Hymnodically he celebrated the event by writing seventeen hymns, one of which is said to have been sung at their early morning nuptials.

It is not the fashion here, however, as in England, to sing hymns at a wedding ceremony and sometimes to listen to a sermon, besides.

There are hymns on home life and the family (669-671), one of them being by Oliver Wendell Holmes:

"The gracious God whose mercy lends
The light of home, the smile of friends" (669).

Bereavement is an event that comes to nearly all of us in life; and the sadness of this experience is reflected in the hymn, "Friend after friend departs" (587).

There are many hymns that suggest the various vocations that go to make up the business of life, as we shall illustrate in subsequent pages. Old age is an experience to which comparatively few in life attain. Charles Wesley has sung of its utter dependence upon God in the hymn, written upon his death-bed:

"In age and feebleness extreme,
Who shall a helpless worm redeem?" (746)

But death is certain to us all, and many of our hymns utter in tenderest terms the meditations of our sacred poets on the Great Transition: "Why should we start and fear to die" (581).

Thus, from birth to death our common biographies are squared by the *Hymnal*, each important event being touched by one or more hymns, and some hymns touching various events or conditions or departments of life (compare 509, 348). Each element of life is by the hymns related to the spiritual life, the real life of human existence, which cannot end with death.

The soul's progress through sin, conviction, repentance, faith, conversion, toward the higher holiness and the heavenly home is pictured at every important step in various hymns. Life eternal is the ultimate theme of our sacred song, and the transcendent joys of the homeland have inspired many of the loftiest and most beautiful Christian hymns ever written.

"Take my life and let it be
Consecrated, Lord, to Thee" (348);

"Till, in the ocean of Thy love,
We lose ourselves in heaven above" (47).

III. THE VOCATIONAL HYMNAL

THAT *The Methodist Hymnal* is adaptable to the spiritual needs of all walks of life may be conceded, for it is employed for worship-song in city and country, by rich and poor, in every State of the Union, East and West.

But who ever dreamed that the *Hymnal* forms a tangent with the circles of certain occupations? And yet it is possible to trace such points of contact in hymns or passages from hymns, written for, or relating to particular professions, trades, and lines of business. For instance, Charles Wesley once visited Portland in England and preached to the quarrymen of that place. While there he wrote for them a hymn and borrowed from their occupation this figure of speech:

"Strike with the hammer of Thy word,
And break these hearts of stone" (241).

Likewise on preaching to the colliers at Newcastle, he wrote "See how great a flame aspires" (643), borrowing his figure from the fires of the collieries and the glow they cast upon the nightly sky.

Nor did Charles Wesley forget to celebrate in his hymnody his own profession, the Christian ministry, as is attested by four hymns from his pen among the ten hymns in the *Hymnal* under the heading, "The Ministry" (219-228). Two of the other six were translations from the German, made by his brother, John Wesley.

I have sometimes wondered why hymn-writers have not reflected more of their own occupations in their hymns. Of course clergymen, who as a class have written three quarters of our hymns, have made frequent reference in their hymns to the work

of their own profession. But why did not Thomas Olivers, the Wesleyan cobbler (author of 4 and 25), instead of James Montgomery, the editor, write the line: "His feet are with the gospel shod" (397)? And why did not that tenth-century king, Robert II of France (author of 184), write "His kingdom is glorious, and rules over all" (11), instead of the clergyman, Charles Wesley?

The astronomer finds many hymns that interpret his life's passion in divine terms. As he beholds "the starry firmament on high" (203), truly "a robe of light divine" (23), his heart exclaims in terms of the *Hymnal*:

" 'Thou who hast sown the sky with stars, setting Thy thoughts in gold' (714), Thou art the 'Lord of all being, throned afar' (82); 'Those mighty orbs proclaim Thy power' (79); for 'the hand that made them is divine'" (84).

It is significant to the devout astronomer that nearly all of the hymns, classified under the subject, "God: Being and Attributes," reflect in some verse the spiritual lesson of the stars.

Shepherds in the Bible, and therefore also in the *Hymnal*, are often associated with song. The greatest shepherd is the greatest singer, David, who charmed Saul's madness with his music and first sang many of the psalms that the world still sings. The Shepherd Psalm, the twenty-third, forms the theme of four of our hymns (104, 136, 436, 452) and the second verse of another (530); while the shepherds who listened in the fields with their flocks pass before us joyfully in the pageantry of many of our Christmas hymns. Besides these, the shepherd hymns of the *Hymnal* present two other ideas distinctly derived from the occupation of the shepherd, namely: (a) the quest of the Divine Shepherd for the lost sheep (6, 300, 491), and (b) the care of little children as lambs of the Great Shepherd (230, 683).

The eighteenth-century poet, Matthias Claudius, known affectionately throughout Germany as the "Wandsbecker Bote," from the almanac he edited, once wrote a rustic play entitled "Paul Erdman's Fest," and into the mouths of a group of serenading farmers he puts the words, "*Wir pflügen und wir streuen*," from which comes our hymn, "We plow the fields and scatter" (716), the best of several hymns suitable for the occupation of farmer.

Mariners too have their hymns, such as the prayer-hymn, "Jesus, Saviour, pilot me" (482), or the picture of Christ stilling the tempest (485 and 76, third verse), the prayer for "sailors, tossing on the deep, blue sea" (59), and the hope of heaven after the stormy voyage of life (594).

Musicians find in the hymns many references to their profession; but what more harmonious prayer can they offer than this?—

"Oh, may my heart in tune be found,
Like David's harp of solemn sound" (71).

Thus, many of our hymns by spiritualizing the significance of an occupation become the vocational hymn of that craft. The lawyer sings:

"All life is larger for Thy law,
All service sweeter for Thy love.
Thy life our code!" (138)

The night watchman sings: "Watchman, tell us of the night"; the scientist,

"And science walks with humble feet
To seek the God that faith hath found" (686);

the builder:

"We who these foundations lay
May raise the topstone in its day" (658);

the choirmaster:

"By faith the upper choir we meet,
And challenge them to sing" (75);

the soldier:

"Soldiers of Christ, arise,
And put your armor on" (382),

or any other of the five hymns following this in the *Hymnal*.

The physician may derive his inspiration from the Great Healer:

"At even, ere the sun was set,
The sick, O Lord, around Thee lay" (54).

It is fortunate for the medical profession that not all of the verses of Robert Herrick's quaint, old hymn, "Sweet Spirit, comfort me," are used to-day. The hymn was undoubtedly written in a spirit of great tenderness and is found in some present-day hymnals, though not in the Methodist one. These verses in the midst of a description of approaching death are usually omitted for obvious reasons:

"When the artless doctor sees
No one hope, but of his fees,
And his skill runs on the lees,
Sweet Spirit, comfort me!

"When his potion and his pill
Is of none or little skill,
Meet for nothing but to kill,
Sweet Spirit, comfort me!"

Our hymns, "Holy Father, cheer our way" (56), and "When gathering clouds around I view" (134), contain verses expressive of the soul's dependence upon God as death approaches.

One Sunday evening during the Christmas holidays in an Epworth League meeting of which the topic was "Glad Tidings," a certain New York publisher arose and stated (among other things on the subject) that when he published some of D. L. Moody's sermons in a book entitled *Glad Tidings*, another concern wrote him objecting to this title on the ground that they too were publishing a book

called *Glad Tidings*, of which he had never heard. He replied that he had been under the impression that this title was as old as the story of the angels' song over the hills of Bethlehem, and therefore all were free to use it. When he had finished speaking, someone gave out the hymn, "O Zion, haste," and by the time the chorus was reached, all were singing, "Publish glad tidings" (654), with an amusing appropriateness that was not altogether lost. Probably that hymn could be sung with equal propriety by the Tidings Publishing Company of Washington, New Jersey, or by Lillian De Waters, who recently published another book, *Glad Tidings*. And perhaps we might consider this not inappropriately as the trade-hymn of all good publishers.

Many years ago the writer frequently rode over the Pocono Mountains, Pennsylvania, and through the Delaware Water Gap, in the cab of a "culmburner" engine with a Methodist engineer, Andrew Weisenflue. One day above the roar of the steel-giant we heard him singing "Nearer, my God, to Thee." At the next stop we asked him if he was given much to singing hymns while he was driving his engine, and he replied: "Oh, yes, some days the engine gallops along at top speed and pulls in ahead of time at every station. But there are other days when I cannot seem to 'drive' her. We keep losing more and more time. And when things get desperate I sing a hymn and soon we begin to make up lost time. And I just keep on singing, and usually we win back all the lost minutes. I suppose the trouble all the while has been with me; and the hymn always removes that trouble!"

Ofttimes the Christian workman, be his work manual or intellectual, or both, finds in the singing of a hymn a certain added strength in the midst of the perplexities or the monotonies of his task; and blessed is the man who works in the spirit of the prayer hymn:

“Thine is the loom, the forge, the mart,
The wealth of land and sea;
The worlds of science and of art,
Revealed and ruled by Thee!” (394)

IV. NIGHT SCENES IN THE HYMNAL

FIFTY years ago there appeared Dr. Daniel Marsh's book, *Night Scenes in the Bible*—a volume for which many ministerial students canvassed from town to town to help pay their college expenses. The book describes twenty-six night scenes of the Scriptures, and eloquently draws lessons from their spiritual significance.

There are a number of night scenes, poetically described in *The Methodist Hymnal*; and, if a book could not be written about them, at least a series of interesting sermons might be preached upon these scenes and their spiritual lessons. From the Scriptures have come the most vivid of the night scenes of the *Hymnal*, each one centering about some strong personality—Jacob, Moses and his people, Samuel, David, Christ and his disciples.

Charles Wesley's greatest lyric poem, our hymn, "Come, O Thou Traveler unknown" (511), describes a night scene in Genesis; for wrestling Jacob exclaims at the outset of his combat with the divine stranger:

"With Thee all night I mean to stay,
And wrestle till the break of day."

The hymn is an Old Testament episode retold in New Testament terms, as the climacteric verse shows, "'Tis love! 'tis love! Thou diedst for me," and the last verse, "I know Thee, Saviour, who Thou art." Isaac Watts generously declared "that single poem 'Wrestling Jacob' was worth all the verses he himself had written."

In this hymn a conversation is implied, though we hear the words of but one of the two disputants. Yet these words portray the intensity of the

action in such phrases as these: "Look on thy hands!" "In vain thou strugglest to get free," "Touch the hollow of my thigh," "I fall, and yet by faith I stand." The first two of these phrases are from the seven verses of the poem in our *Hymnal*; the last two are from the seven verses omitted from the *Hymnal*, for originally there were fourteen in all.

John Newton's hymn, "Lord, I cannot let Thee go" (514), is another version of Jacob's struggle with the angel.

Israel's journey out from Egypt across the wilderness, led by Moses, yields another type of night scene, variously described by our hymn-writers, each of them, however, deriving a spiritual significance from the Exodus.

"Come, ye faithful, raise the strain" (163) tells the Easter story in terms of the passage through the Red Sea. Dean Alford's marching song, "Forward! be our watchword" (384), pictures the night, when Israel marches "forward through the darkness," while there "burns the fiery pillar at our army's head."

The hymn, "Ancient of days" (76), also refers to the "fire and cloud" and the advance "through seas dry-shod, through weary wastes bewildering" after the escape from Egypt.

Sir Walter Scott in his hymn, "When Israel, of the Lord beloved" (95), draws with swift, sure strokes a picture in ten words of that pillar of fire that comforted Israel on her journey:

"By night, Arabia's crimsoned sands
Returned the fiery column's glow."

This whole hymn is consistently Hebraic in its point of view: it is the song, which the imprisoned Rebecca in the novel *Ivanhoe* chants during her evening devotions.

The story of the boy Samuel called by the voice

of God through the darkness of the temple is retold in one of our choicest hymns:

"Hushed was the evening hymn,
The temple courts were dark,
The lamp was burning dim,
Before the sacred ark;
When suddenly a voice divine
Rang through the silence of the shrine" (674).

The hymn is crowned with a beautiful prayer that the Lord grant us Samuel's open ear, his lowly heart, and his mind of faith.

The night of David, the little shepherd boy on the hills near Bethlehem with the sleeping sheep and the little stars, far away, yet so near as to comfort his loneliness and to fill his poetic soul with thoughts of God who created them—this has produced some of the greatest hymns in the world's first great hymn book, the book of Psalms.

Many of our hymns, especially those that came from the old Scotch psalters and the early American hymn books, are translations from David. And whenever I hear that wonderful astronomical hymn, written by Joseph Addison in the *Spectator*, "The spacious firmament on high" (84), I always think of that humble shepherd boy, into whose soul the stars burned divine memories, inspiring the nineteenth psalm, on which this and other hymns (202, 203) are based.

Another night scene on those same hills of Bethlehem has inspired sacred poets of many ages to celebrate that first Christmas hymn, sung by "Angels, from the realms of glory" (113) to the shepherds, as,

"In the field with their flocks abiding,
They lay on the dewy ground" (117).

Bishop Phillips Brooks, after a visit to the birthplace of Christ, commemorated the event with his memorable lines:

"O little town of Bethlehem,
How still we see thee lie!
Above thy deep and dreamless sleep
The silent stars go by" (121),

while J. G. Holland gave us this picture of that holy night:

"There's a song in the air!
There's a star in the sky!
There's a mother's deep prayer,
And a baby's low cry!
And the star rains its fire while the beautiful sing,
For the manger of Bethlehem cradles a King!" (112).

The night scenes in our Saviour's life upon earth, as portrayed in the *Hymnal*, are all attended by miracles, save only the night of anguish in the garden.

Henry Twells's evening hymn derives a prayerful vesper meditation from the story of the healing of the sick at eventide:

"At even, ere the sun was set,
The sick, O Lord, around Thee lay;
Oh, in what divers pains they met!
Oh, with what joy they went away!" (54)

It is strange that the editors of *The Methodist Hymnal* did not use the amended first line: "At even *when* the sun was set"; for, as we are reminded by Doctor Julian in his *Dictionary of Hymnology*, the controversy that raged about this hymn brought out the fact that it was unlawful among the Jews for sick persons thus to gather "until the sun had gone down and the Sabbath was ended." Saint Mark wrote (1. 32): "At even when the sun did set," Saint Luke (4. 40): "Now when the sun was setting."

Three of our hymns refer to the storm on the Sea of Galilee "when the even was come" and Christ was aroused by the crew of frightened disciples; and by divine command the wind and waves were hushed. One of these references (76, third

verse) is little more than a spiritual analogy, drawn from this miracle in the heart of Bishop Doane's stately hymn, "Ancient of Days."

"Jesus, Saviour, pilot me" (482) compares the stilling of the tempest to a mother's stilling of her child. The third, "Fierce raged the tempest" (485), pictures the miracle in detail and utters a prayer to God for peace amid life's storms. Doctor Dykes's remarkable tune, St. Aëlred, describes musically the storm and the calm that follows.

A spiritual lesson is found in the description of Christ walking on the sea by night:

"Thou, who in darkness walking didst appear
Upon the waves, and Thy disciples cheer,
Come, Lord, in lonesome days, when storms assail"
(61, 3d verse).

The words of Christ on that wonderful night are quoted in another hymn, "It is I, be not afraid" (468).

The sorrow of the Saviour's passion in Gethsemane, his human loneliness, his grief and tears, have found tender expression in our hymn, "'Tis midnight; and on Olives' brow" (147). John, having been overborne by sleep,

"E'en that disciple whom He loved
Heeds not his Master's grief and tears."

John appears in two other hymns, once (368, verse 5) as reclining on the Saviour's breast, and once at the transfiguration as one of

"The chosen three, on mountain-height,
While Jesus bowed in prayer" (129).

But in Gethsemane "The suffering Saviour prays alone," and yet He is not alone; for He "Is not forsaken by His God," and "from etherplains is borne the song that angels know." From the pen of Sidney Lanier has fallen a tender, mystical poem

(though hardly a hymn) upon this theme, "Into the woods my Master went" (745).

While frequently our hymns refer to the cross on Calvary, there are twelve that bring the devout hymn-singer into the very presence of the dying Saviour. One of these,

"Behold the Saviour of mankind
Nailed to the shameful tree!" (142),

written by Samuel Wesley, the father of John and Charles, was miraculously saved from destruction during the burning of the Epworth Rectory by a breeze that blew out of the window to a place of safety the only copy of the hymn then in existence. Another, "In the cross of Christ I glory" (143), is significant in having been written by a Unitarian.

But the greatest hymn on the crucifixion, if not the greatest hymn in the language, as some regard it, is Isaac Watts', "When I survey the wondrous cross" (141). The crucifixion occurred not at the hour of night; but even as night was made day for Joshua's army, so the day became as night when the Saviour died; and Watts wrote in another hymn on the crucifixion:

"Well might the sun in darkness hide,
And shut his glories in,
When Christ, the mighty Maker, died" (146).

One of our most beloved hymns, "Abide with me!" (50), was based on the walk of Christ with the disciples to Emmaus on a Sabbath evening when they bade him tarry: "Abide with us; for it is toward evening and the day is far spent." The hymn was composed by the Rev. Henry F. Lyte during a Sabbath twilight, when he was walking on the seashore alone, yet feeling the presence of Christ walking by his side, as did the disciples at Emmaus on the Sabbath of old. And out of his heart he cried, knowing that the eventide of his life

was at hand: "Abide with me! fast falls the evening tide."

"Holy, blessed Trinity,
Darkness is not dark to Thee;
Those Thou keepst always see
Light at evening time" (56).

V. NUMBERS, QUESTIONS, EPITAPHS, AND ANGELS

(A) NUMBERS

THE first line in *The Methodist Hymnal* contains a number, and a large number it is: "O, for a thousand tongues to sing." Someone has shown how dangerous it is to take some hymn-phrases literally, and this hymn is a good illustration of the point. The multilingual aspirations of Charles Wesley are not to be taken literally, any more than such phrases as "O, for a trumpet voice" (565), "In the furnace God may prove thee" (212), "The gates of brass before Him burst" (108), "Clothe us . . . in linen clean and white" (219), or "I bow my forehead in the dust" (472).

Everyone knows that this hymn was written by Charles Wesley to commemorate the first anniversary of his conversion, and that the idea of the first line came from the famous remark made to him by the Moravian brother, Peter Böhler, "Had I a thousand tongues I would praise Him with them all!" Some hymnologists have quoted it "ten thousand tongues"; and I have sometimes wondered why the first line in our Hymnal is not:

"Oh, for ten thousand tongues to sing."

"Ten thousand" is a much more frequent phrase in hymnody than "a thousand." True, we sing of "A thousand oracles divine" (75); "Grieved Him by a thousand falls" (267); "Known through the earth by thousand signs" (79);

"A thousand ages, in Thy sight,
Are like an evening gone" (577).

But more frequently we sing "ten thousand"; as,

for instance, "Were ten thousand worlds my manor" (649); "Hark, ten thousand harps and voices" (177); "To find ten thousand worlds in Thee" (425); "Ten thousand to their endless home" (611); etc. Maybe the use of "ten thousand" is preferable because the Greek word for this number, *μυριάδος*, from which we get our word "Myriad," is more expressive of an indefinite, large number:

"Ten thousands of angels rejoice,
And myriads wait for His word" (530).

Verse three of the hymn, "Welcome, sweet day of rest" (64), is an example in simple proportion—10,000:1. "One" is, of course, the smallest number in the *Hymnal*; a two-verse hymn (559) mentions it seven times. "Three" occurs many times, as does also the perfect number "seven"; and the numbers "forty" (176) and "sixty" or "three score" (607) are also used. The highest number in the *Hymnal* is obtained by multiplication. "Thousand thousand" (601) and "ten thousand thousand" (105) are exceeded only by the number "ten thousand times ten thousand" (618), or one hundred million, the number applied by Dean Alford to "The armies of the ransomed saints." More poetic is Bishop Wordsworth's estimate, "Multitude which none can number" (613).

(B) QUESTIONS

There are about two hundred and fifty question marks in the *Hymnal*, and the very presence of so many questions is evidence of our poets' efforts to give forceful dramatic emphasis to their holy thoughts. Many of these offer the rhetorical question, simply a startling utterance of a truth, that obviously can invite but one answer:

"If mountains can be moved by faith,
Is there less power in love?" (363)

Some hymns consist almost entirely of a series

of questions, a veritable catechism so phrased as to bring out the truth by raising the questions. If you will examine the hymns, "Shall I, for fear of feeble man" (225), "Am I a soldier of the cross?" (393), and "Do not I love Thee, O my Lord?" (338), you may get a glimpse of the Socratic method in hymnody.

Other hymns, however, propound puzzling questions, which many singers find it difficult to answer correctly, unless they read further in the hymn. Who can answer offhand the riddle:

"What is the thing of greatest price,
The whole creation round?" (243)

Even the answer in the next two lines is enigmatic to some:

"That which was lost in paradise,
That which in Christ is found."

The second verse makes it all clearer:

"The soul of man, Jehovah's breath,
That keeps two worlds at strife;
Hell moves beneath to work its death,
Heaven stoops to give it life."

The very next hymn in the *Hymnal* offers the question: "Wherewith, O Lord, shall I draw near?" (244); and the second verse declares the conditions under which a soul may "gain God's grace."

Philip Doddridge's hymn, "Jesus, my Lord, how rich Thy grace" (406), raises a question of interest:

"High on a throne of radiant light
Dost Thou exalted shine;
What can my poverty bestow,
When all the worlds are Thine?"

The answer, found in subsequent verses, should satisfy the present-day leaders of social service!

Martin Luther makes quaint use of question and answer in "*Ein' feste burg*" (101), wherein he refers in the second verse to "the right Man on our side":

"Dost ask who that may be?
Christ Jesus, it is He."

There are still other hymns, effectively using questions and answers for dramatic effect, that are worth studying (compare 250, 283, 339, 428, 619, 663).

(C) EPITAPHS

The *Hymnal* makes mention of the graves of the dead and also of tombstones: "The graves of all His saints He blest" (595), "Unveil thy bosom, faithful tomb" (586):

"When sorrowing o'er some stone I bend,
Which covers what was once a friend" (134).

And while there is no direct reference to epitaphs, there are a hundred lines or phrases on the pages of the hymn book that may be found deep carved upon the stone pages of churchyard literature.

In the Necropolis of Toronto, Canada, one may read on a tombstone these four hymn lines crowded into three:

"When I rise to worlds unknown & be-
hold Thee on Thy throne, Rock of Ages,
cleff for me let me hide myself in Thee."

On the monument to the great missionary, William Carey, at Serampore, India, this hymnodic legend is carved in accordance with his last will and testament:

"A wretched, poor, and helpless worm,
On Thy kind arms I fall."

One summer night as a boy in London, I sat alongside of Hugh Price Hughes on the platform of Saint James's Hall before a vast audience of men. After the singing of the old hymn, "Jesus, Lover of my soul," Mr. Hughes made such an eloquent evangelistic appeal that scores of men came forward seeking salvation. One line from this very hymn

you may read upon his tombstone to-day, and it sums up the highest ambitions of his wonderful life, "Thou, O Christ, art all I want."

My grandfather, the Rev. Jacob T. Price, rounded out his long career of service in the Methodist ministry as president of a camp meeting in New Jersey. Many times have I heard him singing his favorite hymn, "I've anchored my soul in the haven of rest," leading a congregation whose voice of praise resounded through the rafters of the auditorium. On a recent pilgrimage to his grave, near by I noticed the grave of a devout sea captain, William T. Grace, who had often heard him preach; and on the captain's tombstone is written the line, "I've anchored my soul in the haven of rest."

Nearly every old Protestant cemetery will yield hymnodic epitaphs. To test this, we once strolled through Trinity Cemetery, New York City. The first epitaph read was from a hymn of the old Wesleyan preacher, Joseph Humphreys:

"Blesséd are the sons of God,
They are bought with Jesus's blood,
They are ransomed from the grave;
Life eternal they shall have."

And near by on James Swan's grave were these lines from an old metrical version of the twenty-third psalm,

"And in God's house forevermore
My dwelling-place shall be."

On other tombstones there were to be found a number of phrases that you will find in *The Methodist Hymnal*: On Jane E. Kilmister's monument, "Heaven is my home" (old hymnal); on Catherine Ford's, "He giveth His beloved sleep" (compare Mrs. Browning's poem, 541); on Lucy E. Walker's, "Asleep in Jesus" (583); on Isaac Ford's, "I know that my Redeemer liveth" (on Job's words are based our hymns 168, 370). In Woodlawn Cemetery,

New York city, on the tombstone of William Godard Iselin, aged four, are four lines of a hymn that the little child had learned to sing:

"Jesus, tender Shepherd, hear me,
Bless Thy little lamb to-night;
Through the darkness be Thou near me,
Keep me safe till morning light."

A reference to the hymn-book editors, Sternhold and Hopkins, well represented in Methodist hymnals since Wesley, is wrought into the epitaph of the sexton at Wrexham Churchyard in England, and is not altogether without humor:

"Here lies old Hare, worn out with care,
Who whilom toll'd the bell,
Could dig a grave, or set a stave
And say 'Amen' full well.
For sacred song, he'd Sternhold's tongue,
And Hopkin's eke also;
With cough and hem, he stood by them,
As far as lungs would go."

(D) ANGELS

The average Christian is hesitant in defining his beliefs regarding angels; and, yet, one out of every ten of our hymns mentions angels, and these seventy-odd hymns give us the chief scriptural doctrines about angels.

Angels sing. And about two thirds of the hymns mentioning angels represent them as singing, while a few refer to the musical instruments played by the angels: "Each angel sweeps his lyre" (161, also 157); "Angel harps forever ringing" (27, 175, 177, 242); "The archangel's trumpet tone" (599, 595, 603). The Angel Gabriel is usually represented as the trumpeter of the Judgment Day and is the only angel named in the Bible, who is mentioned also in the *Hymnal*. But the *Hymnal* speaks of him as a singer:

"And vie with Gabriel while he sings
In notes almost divine" (540).

The theme of angels' songs is chiefly the praise of God, as sung about the divine throne. At Jesus' birth they sang to the listening shepherds, as attested by nearly all of our Christmas hymns; and some of our Easter hymns represent them as singing at Christ's resurrection, "Lift up your heads, ye heavenly gates" (158) and the "resurrection song" (160).

Angels minister to men. And they ministered to the Son of God when he dwelt in human life, not only at his birth and resurrection, but also in the other great events of his life, as when on that first Palm Sunday

"The wingèd squadrons of the sky
Look down with sad and wondering eyes" (150);

and during the agonies of Gethsemane Christ heard to his comfort "the song that angels know" (147). From the angels' ministry to Jacob at Bethel is derived a part of our hymn, "Nearer, my God, to Thee" (315)—"Angels to beckon me"—and possibly also the picture of descending angels drawn by Fanny Crosby in "Blessed Assurance" (548). It is the office of the angels to guard us through the night as well as the day. "Angel guards from Thee surround us" (55), spreading "Their white wings above" (59), "through the long night watches." And when at last our Father calls us home, we shall "gladsome mount on angel wings" (572).

Angels are the messengers of God. The etymology of the word "angel" shows this. It is derived from the Greek word for messenger, ἀγγελος. "Angel bands are waiting" at the throne of God "His messages of love to bear" (100) to humanity, and "to execute (His) sacred will" (338) in obedience to the divine commands:

"Angels descending bring from above
Echoes of mercy, whispers of love" (548).

At the final Judgment Day, God shall

“Give His angels charge at last
In the fire the tares to cast;
But the fruitful ears to store
In His garner evermore” (717).

It seems somewhat strange that only three of our twenty-five hymns on heaven even mention angels; but, after all, the angels are but the servants of God, while the redeemed, who are celebrated in most of the hymns on heaven, are the sons of God.

Angels have their limitations, since they can never fathom the mysteries of salvation, nor enter into the fullness of joy reserved for those who have come through great tribulation and have washed their robes in the blood of the Lamb. “Eyes of angels are too dim” (77) to behold God in his effulgent glory. But, when heaven is attained,

“Then shall I see in His own light
Whom angels dimly see” (327).

Then shall we all join with the redeemed in

“A song which even angels
Can never, never sing;
They know not Christ as Saviour,
But worship Him as King” (680).

VI. CHARLES WESLEY'S BROGUE

WHEN one sounds a single note on the piano the average listener hears only the one tone, but the musician with trained ear, if he properly directs his attention, can hear the first overtone an octave higher, the second overtone a fifth still higher, the third overtone on the double octave, and possibly also a fourth overtone, sixteen notes higher than the original tone. It is largely a matter of attention and knowing for what to listen.

On reading Charles Wesley's hymns in *The Methodist Hymnal*, if your attention is properly focused, you may hear some of the overtones of his voice, coming down to us from the eighteenth century. His hymn (75),

"A thousand oracles *divine*
Their common beams unite,
That sinners may with angels *join*,"

reechoes his peculiar utterance of the word *join*; for it must be pronounced *jine* to rime with *divine*, as, indeed, we know was the fashion of good English speech in the eighteenth century. This explains away in Wesley's other hymns the apparent absurdity to our modern ears in the riming of *join* and *divine* (see Hymns 331, 459, 500, 509), of *joined* and *mankind* (565), of *join* and *sign* (611), of *oil* and *smile* (365). Besides *divine-join* (721), Isaac Watts gives us these similar rimes in his hymns: *flies-joys* (7), *design-join* (79), *rise-joys* (606). Philip Doddridge rimes *joy-employ* (336, 715), but probably they were both pronounced as though the vowel *o* were not there.

James Russell Lowell takes note of this colloquial sounding of *oi* as though it were pronounced *y*, in

his learned interlude between the two parts of *The Biglow Papers*, wherein he justifies the strange pronunciation and other apparent solecisms of the Yankee dialect by appeals to approved precedents in English literature:

"One other Gallicism survives in our pronunciation. Perhaps I would rather call it a semi-Gallicism, for it is the result of a futile effort to reproduce a French sound with English lips. Thus for *joint*, *employ*, *royal*, we have *jynt*, *emply*, *rȳle*."

We hear Charles Wesley uttering *speaks* as though it were spelled to-day *spakes*, where it rimes with *breaks* (222):

"Jesus the prisoner's fetters *breaks*
And bruises Satan's head;
Power into strengthless souls He *speaks*."

Read this hymn, making the first and third lines rime, as they did in the eighteenth century, and you will hear the overtones of Wesley's voice. His rime, *shade-dead* (590), is explained by this principle. Isaac Watts gives us *prayer-hear* (41), *break-speak* (242), *shades-heads* (439), *made-head* (631); Edward Jones, *plea-pray* (260); Henry Kirke White, *breaks-speaks* (124); John Wesley, *afraid-dread* (225). William Cowper rimes *stream-theme* (291), which to our twentieth-century ears sounds as a good rime. But when we realize that *theme*, a classical word, was rimed by Thomas Blacklock with *fame* (23), and by Isaac Watts and Robert Robinson with *name* (89, 85), we must pronounce *stream* as though it were *strame*, and *theme* to rime with this pronunciation, if we are to reproduce their correct eighteenth-century sounds. By the same token, Watts gives us *name-Jerusalem* (441).

This use of *ā* for *ea* is well illustrated in the word *sea*, which Isaac Watts uses with such majesty in the second verse of "Come, ye that love the Lord" (22):

"The God that rules on high,
That all the earth *surveys*,
That rides upon the stormy sky,
And calms the roaring *seas*."

William Cowper also sings (96):

"God moves in a mysterious way
His wonders to perform:
He plants His footsteps in the *sea*."

Elsewhere Watts rimes *sea-thee* (439). The verse most frequently used to illustrate this principle in eighteenth-century pronunciation is, of course, Alexander Pope's apostrophe to the British Queen Anne in "The Rape of the Lock":

"Here, thou great ANNA! whom three realms *obey*,
Dost sometimes counsel take—and sometimes *tea*."

Eighteenth-century poets substitute the sound of *ě* for *ĩ* in such words as *still*, *spirit*, *fifty*, making them *stell*, *sperit*, *fefty*. Therefore Charles Wesley rimes *inherit-spirit* (355), and *merit-spirit* (638, 116), as does also John Bakewell, *merits-spirits* (171).

In such words as *fortune*, *future* and *venture*, the *-une* or *-ure* were so pronounced as to produce *fortin*, *futer* and *venter*. Thus, *creator-nature* (638) was a valid rime to Charles Wesley. The habit of dropping the final *g* from the suffix *-ing*, together with a broadening of the vowel *a* in *ar* made *garden-rewarding* (211) sound as a valid rime to William Cowper.

Charles Wesley's *prepare-confer* (648), Isaac Watts' *prayer-hear* (41), *prepare-appear* (171), Simon Browne's and Benjamin Beddome's *there-tear* (noun) (606, 276), Joseph Hart's *there-hear* (33), Thomas Blacklock's *wears-spheres* (23), John Fawcett's *bear-tear* (noun) (556)—all of these conform to the sound we associate with the word *air*. Professor Henry C. Wyld, in his *History of Modern*

Colloquial English,¹ calls attention to the fact that Dickens, in reproducing his dialect, spells *are*, "air," showing the persistence of this pronunciation, even in the nineteenth century.

The same writer cites the use of *foot*, *stood*, *good*, and *book* as though the *oo* were pronounced with a long *u*. This explains Charles Wesley's *renewed-good* (354) and Isaac Watts' *stood-flood* (604). Charles Wesley rimes *rest* and *Priest* (294); and of the problem, thus suggested, Professor Wyld says in his *Studies in English Rhymes From Surrey to Pope*:

"Owing to the imperfection of our knowledge, pending a thorough investigation of the whole problem of lengthenings and shortenings in English, it is impossible to say whether in such rimes as *guest-priest* we ought to assume that the first word had its vowel lengthened as suggested by the spelling *geest* above quoted."²

The word *love* is variously rimed by Charles Wesley and his contemporaries. Of this fashion among the poets, Professor Wyld says:

"The rimes of *love* and *above* with *move* and *prove* . . . are common in the poets and were perfectly good. There is evidence on the one hand that *prove* could be pronounced with the same vowel which we now have in *love*, and on the other that this word and *above* could be pronounced with the sound which we now have in *prove* and *move*."³

Charles Wesley rimed *love* with *prove* (366, 378, 381), *improve* (357, 555), *approve* (244), *strove* (247), *reprove* (297), *above* (356), *rove* (375), *move* (375). John Wesley rimed it with *move* (6, 221) and *prove* (225, 273, 302, 435); Watts, *prove* (107); Philip Doddridge, *move* (338); John Fawcett, *prove* (314). Even James Montgomery,

¹ Published by E. P. Dutton and Company.

² By permission. From *Studies in English Rhymes from Surrey to Pope* by Henry Cecil Wyld. Published by E. P. Dutton and Company.

³ *Ibid.*

who was singularly free from eighteenth-century peculiarities, gives *remove-love* (650), which may be matched with *above-love* (104, 188, 250, 587). As a commentary on these rimes we note in Doddridge and Robert Seagrave *remove-above* (670, 623), and in Charles Wesley *Dove-move* (181).

Live, give, little, pity, city, stick, etc., were pronounced with the long *i* (*leeve, geeve, leetle*, etc.). Hence we find Charles Wesley yoking with *give, believe* (36), *receive* (258), *perceive* (245), *grieve* (320); with *live, retrieve* (247), and *receiv*e (247, 256), and also using the rimes, *feel-hill* (432), *concealed-filled* (605), *reveal-fill* (371), *seal-will* (377), *feet-submit* (178, 381), just as John Wesley uses *receive-live* (302); Isaac Watts, *receive-give* (24), *seal-will* (140), *clean-sin* (270); Anthony W. Boehme, *relieve-forgive* (289); John Bakewell and Philip Doddridge, *receive-give* (171, 223).

Lamb is rimed by Charles Wesley with *proclaim* (11, 593), *shame* (471), and *name* (558); by John Wesley with *came* (148); by Watts and Thomas Olivers with *name* (7, 24, 140; 25); and by William Cowper with *frame* (492), thus confirming accepted theories. Justification is found by scholars also for Charles Wesley's rimes, *prepared-guard* (340), *done-groan* (598), *grieve-give* (320), *mourn-turn* (241), *clean-within* (354), *been-seen* (269), this last being still the best British version; and for Isaac Watts' *dare-afar* (80), *name-Jerusalem* (441), *paid-head* (167).

When we first brought this problem to Professor George P. Krapp of Columbia University, author of *The English Language in America*, and one of the world's greatest experts in archaic English pronunciation, we presented for his consideration a list of eighteenth-century rimes, which sound alien to our twentieth-century ears, including one hundred and fifty from Charles Wesley's, ninety-two from Isaac Watts', and thirty-three from John Wesley's

hymns in the present *Methodist Hymnal*. We came prepared to defend the cacaphonic rimes of these hymnic worthies on the grounds of their earnest piety and rich spiritual thought. What was our astonishment to hear the Professor declare that nearly all of these queer rimes were valid in the eighteenth century and were accepted as such by cultured English gentlemen of that day! Assuming this to be true—and Professor Krapp is an unchallenged authority in this field—we may use *The Methodist Hymnal* as a sort of sounding-board through which to hear the peculiarities of Charles Wesley's voice in his table-talk, his sermons, his wonderful songs.

Were that sturdy little man, author of over six thousand hymns, by some magical annihilation of anachronism, to meet our own Bishop Herbert Welch at a conference on Methodism in London to-day, each would be astounded at the other's pronunciation of the English language; and yet each of them achieved reputations for superb scholarship and received from their respective colleges the degree of Master of Arts—Wesley from Lincoln College, Oxford; Welch from the American college, named for the Wesleys, Wesleyan University. And, taking our vowel sounds from his hymns in *The Methodist Hymnal*, we may imagine Wesley as saying to the American bishop:

"It geeves (gives) us great jy (joy) to hare (hear) that the Sperit (Spirit) of Goad (God) is stell (still) blessing your work afare (afar) across the says (seas), as you spake (speak) to the people on the thame (theme) of His loove (love). We air (are) not a leetle (little) rejyced (rejoiced) that you have comb (come) to jyne (join) us in confairing (conferring) upon methods to emply (employ) in the futer (future) for spraiding (spreading) the gude (good) news of salvation throughout the whole sphair (sphere)."

VII. BOOK TITLES FROM HYMN LINES

THE fertilization of literature by the hymns is a theme that should challenge the investigator. A Wesleyan clergyman in Yorkshire, the Rev. Henry Bett, has ably studied the obverse side of this subject—the debt of our Methodist hymns, especially those by the Wesleys, to the world's best literature, in thought, figures of speech, striking expressions, and style. His monograph, *The Hymns of Methodism in Their Literary Relations*, from the official press of Wesleyan Methodism, traces the debt of Methodist hymns not only to the writings of Sacred Scriptures but also to the classical Latin writers, Plutarch, Virgil and Horace; to the early fathers of the church, such as Ignatius, Jerome, Eusebius, Augustine, and their successors; to the English poets, Milton, Herbert, Dryden, Cowley, Prior, Pope, Young, and also to sundry French and German writers; all of which proves the wide scholarship of the Wesleys and some of their hymn-writing contemporaries. Nor does the British hymnologist claim his researches in this field to have been exhaustive. They are confined to early Methodist hymns, and even here, remarkable as his discoveries have proved, in tracing the reappearance of the striking ideas and expressions of classical writers, there are in our hymns probably many other instances of our hymnodic debt to the classics, which he has overlooked. One of these has been cited by Dr. Charles S. Nutter in *The Hymns and Hymn Writers of the Church*, wherein he refers to John Wesley's hymn, "We lift our hearts to Thee":

"The sublime thought expressed in the third line of the first stanza is borrowed from Plato, "*Lumen est umbra Dei*" (which is, being translated, "Light

is the shadow of Deity"). The line in which Wesley reproduced this figure is to be found in *The Methodist Hymnal*, No. 45: "The sun itself is but Thy shade."

Now, when the literary investigator crosses the line and views the relations of the hymns and literature from the opposite angle, he will find that the books, of our modern life at least, are replete with references to Christian hymns and sometimes with quotations from them. Especially is this true of our fiction. All along the road from Shakespeare's *Romeo and Juliet* (iv, 5 "Our solemn hymns to sullen dirges change"), to Sinclair Lewis's *Main Street*, there are to be found frequent allusions to hymns and hymn-singing. Some of these are highly picturesque. For instance, in Thackeray's *Henry Esmond*, there is the sketchy description of Bon Papa Pastereau, the French Huguenot, preaching in his little room and singing hymns "out of his great old nose." And who that has read Herman Melville's seafaring classic, *Moby Dick*, can forget the Whaleman's Chapel, where the ex-harpooner, Father Mapple, comes in from the storm, clad in his dripping pilot cloth jacket and tarpaulin hat, and after ascending his pulpit by a ship's rope ladder, pulling it up after him, begins the service and at length sets the congregation to singing that quaint old hymn about Jonah and the whale and about the terrors and mercies of the Lord. It would prove to be an illuminating and perhaps profitable exercise to investigate the attitude of our modern novelists toward the hymns.

At present, however, we would not venture into this field, save to glance at the title-pages of some of the books now in print. Here at least, in book-titles that have been made from hymn-lines, there is ample evidence that some of our authors are familiar with the hymns. Fifteen years ago there appeared in New York City a little volume, entitled

Book Titles from Shakspeare, wherein are enumerated through over threescore pages sundry quotations from Shakespearean plays that have felicitously occurred to perplexèd authors, seeking apt titles for their books; beginning, by the way, with sixteen book-titles taken by William Dean Howells from Shakespeare's plays. A presentation copy of this biblio-curiosity came to us one day from its author, Volney Streamer. He began his career as a Shakespearean actor, having played every part in "Hamlet" (even Ophelia) at various times when Edwin Booth was playing the title rôle; and he ended his days as librarian of the Players' Club, New York City (Booth's old residence on Gramercy Park), where he could indulge freely such an odd whim as this little book embodies. He was a lover and good judge of hymns, and were he alive to-day, he would be urged to do for the hymn-lines what he did for Shakespeare's—trace the debt owed to them by modern book-titles, and with the leisure and library opportunities which were his, amplify into the hundreds the little list, which we here present, of book-titles from the hymns.

First upon our list let there stand one of the most recent books, *Life's Little Day*, by Mrs. A. M. W. Stirling, sister-in-law of William De Morgan. Her previous book, on De Morgan and his wife, gives us the best extant picture of the home life of the author of *Joseph Vance* and *Alice-for-Short*. The present book of reminiscences from her own life obviously derives its title from the first line of the second verse of Henry F. Lyte's "Abide with me." Of the length of her book, Mrs. Stirling says: "I have long since reached and passed the one hundred thousand words, respecting which the modern publisher has pronounced his fiat, 'Thus far shalt thou go and no further.'"¹ This gives point to the comment made upon the book by W. Orton Tewson, the Attic Salt Shaker in the Literary Review of the

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New York Evening Post: "We enjoyed 'Life's Little Day,' although we think the publishers could reasonably have insisted on their 'fiat' being obeyed without hurting the book, or us. It is not an instance where

'Swift to its close ebbs out *life's little day*.'

About the same time as Mrs. Stirling's *Life's Little Day*, there appeared *Life's Little Laughs*, a collection of children's wit (conscious and unconscious) by Mrs. Seton Christopher, which we mention parenthetically on account of one of its hymn stories. A child who had heard the line,

"And Satan trembles when he sees
The weakest saint upon his knees,"

naïvely asked her father, "And why was the little saint on Satan's knees?" Children's questions on the hymns sometimes reveal to us our culpable neglect in explaining to them the meaning of what they sing.

Kipling's *Recessional*, "God of our fathers, known of old," is the source of more than one book-title:

Valiant Dust, Katharine Fullerton Gerould.

Captains and Kings, Andre Maurois.

Lest We Forget, Hugh Black.

God of Our Fathers, H. P. Smythe.

The book-titles, *Steps Unto Heaven*, by T. J. Gaehr, and *Sun, Moon and Stars*, by A. Giberne, were taken from Sarah Flower Adams' much loved hymn, "Nearer, my God, to Thee." In the following list are presented first the book's title and author, then the hymn-line in which the title occurs and the author of the hymn. If the book-title has been taken from some other hymn-line than the first, we have quoted also the first line.

Love Divine: Uriah F. Rogers.

"Love divine all loves excelling": Charles Wesley.

The Soul's Sincere Desire: Glenn Clark.

"Prayer is the soul's sincere desire": James Montgomery.

Who Follows in Their Train: Mary C. Holmes.

"Who follows in their train," from

"The Son of God goes forth to war": Bishop Reginald Heber.

The King of Love: J. D. Jones.

"The King of Love my Shepherd is": H. W. Baker.

Sweetly Solemn Thoughts: Helen E. Coolidge.

"One sweetly solemn thought": Phoebe Cary.

Amazing Grace: George Whitefield Ridout.

Amazing Grace: Kate Trimble Sharber.

"Amazing grace! How sweet the sound": John Newton.

New Every Morning: Ralph H. Williams.

"New every morning is the love": John Keble.

To Serve the Present Age: W. R. Maltby.

"To serve the present age," from

"A charge to keep I have": Charles Wesley.

Faith of Our Fathers: Dorothy Walworth Canfield.

"Faith of our fathers! living still": Frederick W. Faber.

Our Glorious Hope: J. J. Ross.

"To our high calling's glorious hope," from

"All praise to our redeeming Lord": Charles Wesley.

The Rock That Is Higher: T. E. Gouwens.

"To the Rock that is higher than I," from

"O sometimes the shadows are deep": E. Johnson.

The Man of Sorrows: Albert T. W. Steinhäuser.

"See the Man of Sorrows now," from

"Look, ye saints, the sight is glorious": Thomas Kelly.

Peace, Perfect Peace: F. B. Meyer.

"Peace, perfect peace, in this dark world of sin": Edward H. Bickersteth.

Thy Will Be Done: Andrew Murray.

"My Lord, Thy will be done," from

"My Jesus, as Thou wilt": Benjamin Schmolke.

The Sweet Story of Old: Margaret Sangster.

"I think when I read that sweet story of old": Jemima T. Luke.

We Would See Jesus: George W. Truett.

"We would see Jesus, for the shadows lengthen": Anna B. Warner.

Come Unto Me: G. W. Lose.

Come Unto Me: Henry A. Boardman.

"Come unto Me, when shadows darkly gather": Catherine H. Esling.

- Follow Me*: Martin R. Vincent.
 "Saying, Christian, follow me," from
 "Jesus calls us, o'er the tumult": Mrs. C. F. Alexander.
- When I Have Crossed the Bar*: James Robinson,
 "When I have crossed the bar," from
 "Sunset and evening star": Alfred, Lord Tennyson.
- Watch and Pray*: G. W. Lose.
 "Watch and pray," from
 "Christian, seek not yet repose": Charlotte Elliott.
- God is Our Refuge*: G. W. Lose.
 "God is our refuge and defense": James Montgomery.
- Joy in God*: Bishop A. F. W. Ingram.
 "Faith worketh hourly joy in God," from
 "Faith is a living power from heaven": Petrus Herbert.
- Flinging Out the Banner*: Mrs. H. M. Morrison.
 "Fling out the banner! let it float": George Washington Doane.
- The Heavenly Vision*: George H. Wilkinson.
 "Rapt in the heavenly vision," from
 "Not always on the mount may we": F. L. Hosmer.
- God of Might*: Elias Tobenkin.
 "Lead on, O God of might," from
 "Lead on, O King Eternal": Ernest W. Shurtleff.
- As It Was in the Beginning*: Arthur Train.
 "As it was in the beginning," from
 "Glory be to the Father": Gloria Patri.
- Sight to the Blind*: Lucy Forman.
 "Sight to the inly blind," from
 "Thou whose almighty word": John Marriott.
- The Power of Prayer*: Samuel McComb.
 "Here may we prove the power of prayer," from
 "Jesus, where'er Thy people meet": William Cowper.
- While Shepherds Watched*: Richard A. Maher.
 "While shepherds watched their flocks by night": Tate and Brady.
- The Power of an Endless Life*: T. C. Hall.
 "The power of endless life," from
 "Out of the depths to Thee I cry": Elizabeth E. Marcy.
- The Throne of Grace*: M. Rhodes.
 "They who seek the throne of grace": Oliver Holden.
- Before the Throne*: William Bellars.
 "Saints shall stand before the throne," from
 "Sing with all the sons of glory": William J. Irons.
- Light at Evening Time*: John S. Holme.
 "Light at evening time," from
 "Holy Father, cheer our way": Richard H. Robinson.

Our Templed Hills: Ralph A. Felton.

"Thy woods and templed hills," from

"My country, 'tis of thee": Samuel F. Smith.

Every Creature: M. T. Lamb.

"Let every creature speak His praise," from

"The Lord is King! lift up thy voice": Josiah Conder.

Wondrous Love: D. L. Moody.

"Embracing in Thy wondrous love," from

"Lord Jesus, when we stand afar": William W. How.

The Day of His Coming: H. H. Gowen.

"O that each in the day of His coming may say," from

"Come, let us anew our journey pursue": Charles Wesley.

A Living Faith G. Merriam.

"On the rock of a living faith," from

"One sweetly solemn thought": Phœbe Cary.

The hymns above cited are to be found in *The Methodist Hymnal* of 1905. The following book titles are taken from hymns not in *The Methodist Hymnal*:

To the Work! To the Work!: D. L. Moody.

"To the work! to the work!" Fanny J. Crosby.

Bringing in Sheaves: A. B. Earle.

"Bringing in the sheaves," from

"Sowing in the morning": K. Shaw.

Our Immortality: D. P. Rhodes.

"Our immortality," from

"I know not how that Bethlehem's Babe": Harry W. Farrington.

The Christ That Is to Be: Anon.

"Ring in the Christ that is to be," from

"Ring out, wild bells, to the wild sky": Alfred, Lord Tennyson.

These are but a few samples of hymn-line book-titles, discovered almost fortuitously, and are probably only a fraction of those which could be unearthed by a systematic perusal of the *United States Catalog* of books.

The *Hymnal* is rich in striking, vivid phrases; and besides those already enumerated there is a great abundance of possible book-titles in our hymns,

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awaiting adoption by authors who are eagerly searching for an apt title for their next book, such as:

The Everlasting Father (from Hymn No. 10).
The Night Becomes As Day (32).
In Ways of Righteousness (41).
Through Cloud and Sunshine (50).
Our Changeful Lives (61).
Myrrh from the Forest (114).
In the Seat of Power (169).
That Flame of Living Fire (187).
A Lamp of Burnished Gold (200).
A Stranger at the Door (249).
This Little Landscape of Our Life (323).
In Spite of Dungeon, Fire, and Sword (415).
Under the Sunset Skies (422).
The Rainbow Through the Rain (481).
This Robe of Flesh (516).
A Proverb of Reproach (561).
The Music of the Gospel (621).
The Martyrs' Ashes (641).
A Nation's Sacrifice (713).

The next time you write a story, go to your *Hymnal* to find the most appropriate title for your book: it is there!

VIII. "WHEN WINTER COMES"

THOSE last, haunting, yearning lines of Shelley's "Ode to the West Wind," from which A. S. M. Hutchinson derived his book-title, *If Winter Comes*, expressed the coming of winter in the conditional mood, as though there were really some doubt as to its coming. Two winters had come and gone after the issuance of Hutchinson's novel, when there appeared a similar book-title, *When Winter Comes to Main Street*—not a burlesque of the novel, but a chatty, illuminating book by Grant Overton concerning current books and their authors—which title assumes the inevitability of winter's coming without the doubting "if."

Likewise *The Methodist Hymnal* in Hymn No. 522 sings of the time "When winter comes," and that phrase caught our attention, as would any other phrase of the day on everybody's lips. (For instance, who in that Coueized season could have escaped this reaction on seeing "Day by day," as it appears ten times in our *Hymnal* in hymns 100, 138, 176, 284 [twice], 380, 438 [thrice], and 676. Fortunately, "in every way" is not in the *Hymnal*; the nearest we come to this is, "in every strait," 515; and "As on our daily way we go" (326).

For the moment the phrase, "When winter comes," seemed to have yielded another book-title from the *Hymnal*. But "When winter comes" is only half a book-title and its interest springs from quite a different sort of disclosure—namely, the *Hymnal* as an anthology on friendship. This same Volney Streamer, to whom reference was made in the preceding chapter, also made a book, *In Friendship's Name*, which clustered together within its covers a choice bouquet of many of the best

quotations on that sacred and precious relation, friendship. It is astonishing to note what seventy hymns in our *Hymnal* have to say about friendship.

It was the Irish poet, Thomas Moore, who used the phrase, "When winter comes." He was writing of the winter of old age and of its pathetic tragedy in the loss of early friends. The second verse of his hymn (522) begins with these lines:

"The friends, who in our sunshine live,
When winter comes are flown."

The first verse with its phrases, "Who driest the mourner's tear," and "When deceived and wounded here," implies the loss of friends through death or through disloyalty. However those early friends may have been lost, old age is keenly sensible of their loss, as anyone knows who lives close to an older person. There is always a strange, tender pathos in an old man's lament for the friends of his youth. And it is then, as the poet reminds us, that the divine consolation of God's love is the sweetest:

"But Thou wilt heal that broken heart,
Which, like the plants that throw
Their fragrance from the wounded part,
Breathes sweetness out of woe."

Other hymnists have sung tenderly of the loss of friends by death:

"What though in lonely grief I sigh
For friends beloved no longer nigh" (521).

"Friend after friend departs;
Who hath not lost a friend?
There is no union here of hearts,
That finds not here an end" (587).

"Those angel faces smile,
Which I have loved long since, and lost awhile" (460).

Likewise, also, they have sung of the loss of friends who have deserted us through disloyalty:

"Though friends should all fail" (92).

"Every human tie may perish;
Friend to friend unfaithful prove" (212).

"Foes may hate, and friends may shun me" (458).

"What though the world deceitful prove,
And earthly friends and hopes remove" (478).

"Do thy friends despise, forsake thee?" (551)

"When other helpers fail and comforts flee" (50).

It is then that the lonely soul can sing with confidence:

"Help of the helpless, oh, abide with me!"

For Christ is throughout our hymns of faith portrayed as "tenderest Friend and best" (184), "true Friend, my chief delight" (505), "Our Friend, our Brother, and our Lord" (479).

A false friend, however, is a contradictory term; for disloyalty disproves real friendship. But the *Hymnal* enumerates many noble qualities of true, human friendship, every one of which may be found in the friendship of Jesus Christ. Professor Ingemann's hymn, "Through the night of doubt and sorrow" (567), translated from the Danish, pictures the mutual sympathy of friends marching through tribulation:

"Brother clasps the hand of brother,
Stepping fearless through the night."

Frequently we sing in the hymn, which the Baptist minister in Wainsgate, Yorkshire, the Rev. John Hawcett, wrote to express his friendly and intimate relations with his parishioners:

"And often for each other flows
The sympathizing tear" (556).

But our *Hymnal* portrays Christ also as the sympathizing friend, showing to us the same loyal qualities which we find in our human friends:

"For Thou didst weep o'er Lazarus dead" (134).

"Can we find a friend so faithful,
Who will all our sorrows share?" (551)

The true human friend always comes to the aid of a brother in distress, as in the *Hymnal* we are exhorted to do:

"Let each his friendly aid afford
And feel his brother's care" (555).

And real friendship never demands return for its generosity:

"Nothing ye in exchange shall give" (258).

But out of His infinite riches, the Divine Friend is ever lavishing His gifts upon us:

"Christ was still the healing friend
Of poverty and pain" (696).

"But warm, sweet, tender, even yet
A present help is He" (128).

"Thou loving Friend, and Saviour of our race" (671).

"Ten thousand thousand precious gifts
My daily thanks employ" (105).

Our human friend is ever ready to defend us when we have erred. And likewise Christ is

"Our Advocate with God,
He undertakes our cause" (172).

The joys of fellowship in human friendship are celebrated in many of our hymns:

"The fellowship of kindred minds
Is like to that above" (556).

"Where friend holds fellowship with friend" (495).

"We all partake the joy of one" (553).

And this fellowship is not dependent upon the actual presence of friends in each other's company: it defies the disability of absence:

"Our bodies may far off remove,
We still are one in heart" (228).

It even bridges the chasm which death for a time has opened between this life and the life beyond:

"Come, let us join our friends above
That have obtained the prize,
And on the eagle wings of love
To joys celestial rise:
Let all the saints terrestrial sing
With those to glory gone" (611).

"Severed friends shall meet again" (469).

"And soon my friends in Christ below
Will join the glorious band" (608).

"For loved ones in the homeland
Are waiting me to come" (615).

"What knitting severed friendships up,
Where partings are no more!" (618)

How quaintly and almost hilariously Charles Wesley has expressed this idea!—

"There all the ship's company meet,
Who sailed with their Saviour beneath;
With shouting each other they greet,
And triumph o'er sorrow and death" (594).

The first line of this hymn, as originally written by Wesley, was in this same spirit, "Rejoice for a brother deceased." Timorous generations succeeding have denatured the robust, triumphant joy of that line into our present-day first-line: "Weep not for a brother deceased." The Joint Hymnal Commission which in 1905 completed *The Methodist Hymnal* of that date after a long discussion barely lacked the courage to change the hymn back to its original first line.

However rich and satisfying human friendships, thus described, may prove to be, the fellowship which is based on friendly kindness and gratitude finds its noblest expression in fellowship with Christ:

"If human kindness meets return,
And owns the grateful tie;
If tender thoughts within us burn
To feel a friend is nigh—

"Oh! shall not warmer accents tell
The gratitude we owe
To Him who died, our fears to quell,
Our more than orphan's woe" (236).

"Jesus, the very thought of Thee
With sweetness fills the breast;
But sweeter far Thy face to see,
And in Thy presence rest" (533).

True friends are expected to forgive one another the wrongs that are done; but at this point friendship finds its severest strain, and we recognize with the poet that "To err is human, to forgive divine." In Christ's friendship alone forgiveness reaches perfection. It was John Newton, the converted slave-ship captain, who wrote these two hymns:

"O wondrous love! to bleed and die,
To bear the cross and shame,
That guilty sinners, such as I,
Might plead Thy gracious name" (285).

"One there is, above all others,
Well deserves the name of Friend;
His is love beyond a brother's,
Costly, free, and knows no end.
Which of all our friends, to save us,
Could or would have shed his blood?
But the Saviour died to have us
Reconciled in Him to God.

"When He lived on earth abased,
Friend of sinners was His name;
Now above all glory raised,
He rejoices in the same.
O for grace our hearts to soften!
Teach us, Lord, at length to love;
We, alas! forget too often
What a Friend we have above" (174).

While Christ's friendship exhibits all of the noble qualities of human friendship and exalts them to their highest possible degree, it is unique in that He is the one Friend who in reality is always with us:

"Ever-present, truest Friend,
Ever near Thine aid to lend" (193).

And He is the only Friend who can look deep into our hearts and understand what is there:

"No human heart can enter
Each dim recess of mine,
And soothe and hush and calm it,
O blessed Lord, like Thine" (353).

He is our "everlasting Friend" (580), our "Redeemer and Friend" (106), "Our Guide and our Friend" (652, 708). Little wonder that Philip Doddridge, knowing the Divine Friend and experiencing the "wonders of His love," should have written:

"'Tis my delight Thy face to see
And serve the cause of such a Friend" (336).

Once upon a time winter came to Joseph Scriven, as a young man, when he was overborne by the news of the drowning of his fiancée just before the date set for their wedding. But, at last finding comfort only in the friendship of Christ, he sang, and millions have since reechoed, this song of divine friendship:

"What a Friend we have in Jesus,
All our sins and griefs to bear!
What a privilege to carry
Everything to God in prayer!
"Can we find a friend so faithful
Who will all our sorrows share?
Jesus knows our every weakness,
Take it to the Lord in prayer" (551).

IX. THE VOCABULARY OF THE HYMNAL

THE vocabulary of *The Methodist Hymnal* consists of 6,125 different words. Although this number is but an approximation, it has been reached by a careful method. (The exact number of different words in the first one hundred hymns is 2,138. By examining ten hymns in each succeeding group of one hundred hymns, a fairly accurate estimate of the whole number was made.)

Shakespeare's vocabulary was 23,000. Woodrow Wilson's books contain 60,000 verbal varieties. Dr. Frank H. Vizetelly, an editor of the *New Standard Dictionary of the English Language*, declares that the average business man uses 10,000, the average clergyman 25,000 words.

For an anthology of over 700 hymns from more than 300 different poets, living and writing English in four different centuries, this appears to be a small vocabulary. But it serves to remind us that the language of the hymns is circumscribed and restrained, as compared with the wideness of their theme: in fact, the *Hymnal* eloquently bespeaks "a joy no language measures" (to quote Bishop Bickersteth's hymn, "O God, the Rock of Ages"). At one extreme, hymnody has all of the limitations of general poetry: at the other it is barred from using a great body of words that are legitimate in other forms of poetry. The language of poetry recognizes many words as aliens that are frequent in daily speech, in prose writings, in technical discussions through hundreds of different departments of human thought: hymnology excludes all these and, besides, a very large group of words belonging to themes appropriate to general poetry, but not to hymns.

Words of many syllables are within the province of prose, rather than of mellifluous poetry, but from the hymns, by reason of restricted metrical form and for musical purposes, are almost entirely excluded. Some (about two dozen) of our hymns contain no words with more than two syllables (see Hymn 37). Many of them use only two or three trisyllabic words, while most of them have no words with four syllables. Father Faber's polysyllable, "incomprehensible," is a very rare specimen. The hymns are very largely monosyllabic. The strong Anglo-Saxon of the King James Version has, in general, determined their vocabulary; and this speaks eloquently of the Bible-reading habits of our hymn writers. The Latinized style has not invaded the Hymnal. One is reminded of the lines of Samuel Johnson's hymn (209) in singing of the language of the Church of God:

"How purely hath thy speech come down
From man's primeval youth!"

Preciose words, so effective in the emotional development of some styles of poetry, are out of place in the *Hymnal*. Even such words as "harbinger" (Milton), "minaret," "guerdon," "potentate," and "Paraclete" are exceptional.

The *Hymnal* is rich in colorful adjectives, enlivening metaphors and figures of speech, to make more vivid the thought of the hymnist. And yet indulgence in too many adjectives may easily sacrifice that strength and virility which is recognized in hymns like "O God, our help in ages past," and "I love Thy kingdom, Lord," where adjectives are used sparingly.

Within the confines of such a limited vocabulary it is amazing what a wealth of thought and emotion is expressed in our hymns and what a range of ideas the hymnists have traversed. Some indication of the reach of the hymnodic words may be seen in the

word-lists, appended to this brief chapter, which are drawn from only a dozen subjects taken from *The Methodist Hymnal*.

It is suggested to the reader that, besides their use in illustrating the vocabulary of the *Hymnal*, these lists may be employed as a sort of contest game for young people's gatherings, or for home drill in the use of the *Hymnal*. Let the contestants have *The Methodist Hymnal* and copies of these lists before them and write opposite each word the number of a hymn in which it is found. Prizes may be awarded to those who correctly locate the greatest number of words on the lists:

BIBLE PLACES (mentioned in <i>The Methodist Hymnal</i>)	ANIMAL KINGDOM	voice
Bethlehem	lamb	choral
Edom	sheep	anthem
Olivet	serpent	songs
Galilee	foxes	clarion
Carmel	hart	chorus
Horeb	flocks	MINERAL KINGDOM
Hermon	herds	gold
Bethany		crystal
Bethel	MUSIC	silver
Sharon	lyre	mines
Olives	harp	rocks
Salem	trumpet	brass
Zion	harmony	iron
Gethsemane	sound	steel
Calvary	bell	stone
Canaan	rings	adamant
Jerusalem	music	rock-waste
Jordan	choir	coral
Pisgah	chant	gems
Babel	strain	jewel
Siloam	carol	marbles
Judea	canticle	sapphire
Eden	choristers	jasper
Babel	chords	pearl
Nineveh	lay	BIBLE PERSONS
Tyre	notes	Mary (Virgin)
Red Sea	strings	Hannah
	tune	Mary (of Bethany)
	concert	Adam
	sing	

Lazarus
Abraham
Paul
Isaiah
David
Elijah
Moses
Job
John
Peter
Jacob
Gabriel
Pharaoh
Samuel
Eli
Israel

BIRDS

sparrow
eagles
bird
raven
dove

BOTANY

laurel
pine
fig-tree
bough
oak
leaves
lilies
sheaves
grain
blade
stalk
ear
corn
seed
apple
tree
rose
flowers
palms
fruits
bloom
grass
wheat
thorns

wormwood
bud
blossom
woods
groves
garden
vineyard

ASTRONOMY

moon
sun
stars
planets
firmament
crescent
sun's eclipse
waning moons
setting suns
earth
sphere
worlds
globe
orbs
sky
burning luminaries
morning-star
moonlight
sunset
dawn

COUNTRIES

Arabia
India
Greenland
Africa
Ceylon

WATERS

rivers
currents
torrents
ocean
sea
streams
waves
dews
showers
flood
deluge

storm
fountain
springs
mists
rains
bubble
foam
icy
frost
snow
rills

EARTH'S SURFACE

hill
vale
dell
mountains
plains
deserts
strand
moor
ground
land
shore
isles
continent
gulf
meadows
quicksands
valley
field
clay
dust
sand
dune
crag
fen

COLORS

green
purple
red
blue
white
silver
golden
crimson
rainbow
deepest dye

X. "COME" IN THE HYMNAL

ONE Sunday morning in spring in New England we heard the Rev. Albert Abbott, a Methodist minister, state in the fore part of his sermon that the word "come" occurs in the King James Version of the Bible six hundred and forty-two times. This is one of the "Curiosities of the Bible." To one browsing in the field of hymnal curiosities the question must immediately arise, "How many times does it occur in *The Methodist Hymnal*?" We might have been tempted then and there to investigate our hymnodic "comes," had we ever formed that very questionable habit which Carol Kennicott so rudely displayed in Sinclair Lewis' *Main Street*, of finding relief from the dullness of a sermon by perusing the pages of the hymnal.

This particular sermon on "Come," however, proved to be the reverse of dull. But the impulse to curiosity was not forgotten, and that night we counted the "comes" in the *Hymnal* as far as Hymn 700 before sleep came, and in the morning discovered that there were only nine "comes" in the body of our hymns beyond that point, and all but one in one hymn, No. 717, "Come, ye thankful people, come." All together, "come"—in its various tenses and participles—occurs in our hymns three hundred and forty-four times; and this, of course, is a much greater proportion than in the Bible.

Half of the "comes" are found among the hymns of worship at the beginning, and also under the subjects, the Incarnation, Holy Spirit, Lord's Supper, and the Gospel with its Warnings, calls to Repentance, and Provisions and Promises, although the hymns under these subjects comprise less than one quarter of all the hymns in the *Hymnal*.

There are three kinds of "come" in the *Hymnal*. First, there is the simple declarative that describes the act of coming. Milton uses this plain little word "come" with a characteristic majesty in his metrical paraphrase of the 85th and 86th Psalms, "The Lord will come and not be slow" (642). The coming of the Lord is sometimes denoted in the past tense, "Thou didst come to ransom sinners" (85); sometimes in the present, "He comes to break oppression" (650); and sometimes in the future, "Until He come" (239), "When the Judge at last shall come" (599). It is interesting to note that the Seventh Day Adventists' *Hymnal* puts the first line of Isaac Watts' Christmas hymn in the future tense, "Joy to the world! the Lord *will* come" (107). Probably in our *Hymnal* the simple declarative "come" is nowhere used more effectively than in Charlotte Elliott's exclamation, "O Lamb of God, I come," so eloquent of that complete and unreserved consecration, with which she concludes each verse of her noble hymn, "Just as I am" (272). And probably no other hymn has been the means of inspiring so many sin-sick, but hesitant, souls to decide to come to the Lamb of God.

A hymnodic study of the word, however, yields greater interest in its other two uses, the hortatory "come" and the supplicatory "come."

The hortatory "come" is capable of expressing a great variety of emotions. Used as an exhortation or an appeal in the *Hymnal*, it registers joy or sorrow, sympathy or importunity, a simple invitation or the yearning call of the Master's voice. A professional nurse once told us of an interesting case under her care. The patient was a bright, cultured woman who by a stroke of apoplexy had been almost wholly deprived of her power of speech, though she could understand everything said to her. She could utter, however, only one word, and that was "come." But by an astonishing variety of inflections and of

manner in saying it, she managed for ten years with this vocabulary of one word to express her delight, her disappointment, her various needs, her sorrow, even her indignation, so that it was possible, albeit in a limited way, to carry on a conversation with this woman of one word. Once when she lost the use of even that word for four days, her despondency was profound, but the doctor's prescription of nitroglycerin restored the wonderful word to her, and she was soon as gaily talkative as ever with her eloquent "Come-a-come-a-come-a."

What contrasting tones and expressions of the voice we hear in the different hortatory "comes" of our hymns! A holy joy and an eager gladness are heard in the words,

"Come, ye that love the Lord,
And let your joys be known" (22).

"Come, let us join with one accord" (63).

"Come, sound His praise abroad" (3).

The mournful sorrow of heavy hearts in the presence of Christ's crucifixion is uttered in these lines:

"O come and mourn with me awhile" (152).

"Come, sinners, see your Saviour die" (153).

Thomas Moore has expressed a melting sympathy for grief-stricken hearts in his hymn, "Come, ye disconsolate, where'er ye languish" (526). There is a stirring importunity of appeal in the "come" that reaches us from non-Christian lands—" 'Come over and help us,' they cry" (633). The gospel invitations in our *Hymnal*, addressed to sin-laden souls, abound in the urgent, appealing, loving tones with which "come" is uttered:

"Come, sinners, haste, O haste away" (254).

"Come, every soul by sin oppressed" (261).

"Come, ye sinners, poor and needy" (259).

The voice of Jesus reechoes throughout our hymns,

tender but compelling, commanding but reassuring, whenever "come" is spoken by Him:

"'Come unto me, ye weary'" (295).

"'Come hither, soul, I am the way'" (306).

"'Come to me,' saith One, 'and, coming,
Be at rest'" (293).

Sometimes the divine voice is hushed to a whisper in its quiet, but winsome appeal:

"Whispering softly, 'Wanderer, come;
Follow Me, I'll guide thee home'" (193).

As a supplication "come" is best suited to hymnody, for the ancient test of a real hymn still survives—that it be addressed to Deity in form to be sung. Many of our so-called hymns are neither prayer nor praise, but are merely descriptive, or else addressed to some one other than Deity—"Watchman, tell us of the night" (636), "Christian! dost thou see them?" (616), "My country, 'tis of thee" (702). But wherever "come" is used in the *Hymnal* as a supplication, the hymn containing it thus meets at least the first essential test of a true hymn.

The first hymn in our *Hymnal*, containing the supplicatory "come," is "Come, Thou Almighty King" (2), in which the word occurs five times, each time gathering new emphasis as it is reiterated. In the first verse it is addressed to the "Father, all-glorious," in the second to the Son, "Thou Incarnate Word," and in the third to the "Holy Comforter," the last verse uniting eternal praises "To the great One and Three." Among the succeeding hymns we find the prayerful appeal to "come," addressed to each Person of the Trinity separately,

"O Father, come" (666),

"O come to my heart, Lord Jesus" (122),

"Come, Holy Ghost, for Thee I call" (375);

and sometimes to all three Persons in the Godhead at once, "Come, Father, Son, and Holy Ghost" (229).

But in these petitions, as well as in the exhortations noted previously, there is a wide difference in the emotional tones with which the "comes" are uttered. What tender pathos Bishop Christopher Wordsworth has wrought into the prayer, "Come, Lord, in lonesome days, when storms assail" (61)! What anxious importunity is heard in the cry, "Come quickly from above" (354)! What confidence in the evening prayer, "Come near and bless us when we wake" (47)! What holy ecstasy in "Come, Thou Source of joy and gladness" (192)!

Thus the little word of only four letters, of only one syllable, as used in the *Hymnal* expresses vividly the definite act of coming, the invitation to come, and the prayer that God may come, and all so eloquently, so persuasively, and with such a wealth of meaning, that it develops into one of the most expressive words in the language of our faith.

XI. YOUTH AND THE HYMNS

ONE usually thinks of hymn-writers as being amiable old gentlemen, benevolent of countenance and with a plenty of wrinkles and gray hairs to attest the experience of long life; so that it comes somewhat as a shock to the gentle reader to be reminded as frequently as Dr. E. S. Ninde reminds us in *The Story of the American Hymn*, that so many of our great hymns were written by young men, some of them in their twenties, and some not yet out of their teens.

Of course, one finds in English hymnody the classic example of Henry Kirke White's hymn, "When, marshaled on the nightly plain," a poetic description of his conversion, written when he was not yet of lawful age (he died at twenty-two), and the more astounding instance of the hymn, "Jesus, and shall it ever be," said to have been written by Joseph Grigg when he was ten years old (though to its present form it was somewhat altered by Benjamin Francis). But these illustrations of youthful hymnody have always been regarded as very exceptional. In the field of American Christian hymns alone, however, to which Doctor Ninde's scholarly and entertaining book is confined, over a score of nineteenth-century hymn-writers are discussed who as young men gave to the church hymns that will live.

Judge Palmer's boy, Ray, at the age of thirteen started to earn his living as a clerk in a Boston store; but after two years of work he was persuaded by his pastor, the Rev. Sereno E. Dwight, to seek an education. He attended Phillips Andover Academy, graduated there, and four years later, in 1830, graduated from Yale. That year he began teaching in a young ladies' school in the then

fashionable quarter of Fulton Street, New York City, behind Saint Paul's Church, and while there, at the age of twenty-two, wrote what Dr. Theodore Cuyler used to call "by far the most precious contribution which American genius has yet made to the hymnody of the Christian Church," that incomparable hymn, "My faith looks up to Thee." Written in 1830, it was not published until 1832, when Dr. Lowell Mason set it to the tune, "Olivet."

Another boy, born the same year as Ray Palmer, 1808, was graduated from Harvard in 1829 and like Palmer was destined to be a great hymnist as well as a clergyman—Samuel Francis Smith. In 1832, at the age of twenty-four, "one dismal day in February about half an hour before sunset," he found in an imported music book, which Lowell Mason had loaned him, the tune now called "America," and within that half hour he wrote the immortal hymn, "My country, 'tis of thee," which Doctor Mason brought out the following Fourth of July. The same year, Smith wrote also "The morning light is breaking," in response to that new-found missionary impulse which the church was beginning to experience and which left a deep impress in the hymnody of that generation.

Charles William Everest was only nineteen years old, had not yet entered college (Trinity College, Hartford, Connecticut), when in 1833 he wrote "'Take up thy cross,' the Saviour said." Curiously enough, it has been more widely used in England than in America, and is one of the very few American hymns published in *Hymns Ancient and Modern*.

Bishop Arthur C. Coxe's stately hymn, "O where are kings and empires now?" was written when he was twenty-one, and "How beauteous were the marks divine," when he was twenty-two. In fact, nearly all of that splendid body of sacred verse with which he enriched American hymnody was written

in his youth. His "too scrupulous modesty" as member of the Protestant Episcopal Hymnal Committee prevented their being included in that collection until long after they had been adopted by other denominations.

Of quite a different type, but of the widest service in Christian worship, has been the popular sacred song, "He leadeth me." Professor Joseph H. Gilmore, who wrote it in 1862 at the age of twenty-eight, had been talking about the twenty-third psalm at the midweek service of the First Baptist Church in Philadelphia. Impressed with the blessedness of the thoughts developed in the meeting, he took out his pencil on arriving at his place of entertainment after the service and wrote the four verses and chorus which have thrilled so many worshipers. He gave the manuscript to his wife; and three years later he was unaware that it had been published until, when about to preach in Rochester one day, he found it in a hymn book while selecting the hymns.

A young man, just graduating from Andover Theological Seminary in 1887, was urged by his classmates to write a parting hymn for them which they might sing before separating. Thus Ernest W. Shurtleff, twenty-five years old, came to write "Lead on, O King Eternal."

For *The Franklin Gazette* in Philadelphia, during the summer of 1818, William B. Tappan, then twenty-four years old, wrote the hymn, "There is an hour of peaceful rest." It was republished the following year in *New England and Other Poems*, the first of ten volumes of his verse, and thereafter was extensively used, not only in America, but also in Europe and on the Continent, surviving to this day in many hymnals after a century of popular use. Bishop George Washington Doane was but twenty-five years old when he wrote "Softly now the light of day."

The late Professor Caleb T. Winchester, of Wesleyan University, made frequent reference, as occasion arose in his lectures, to the fondness of young poets for the theme of death. As the years of a man's life advance, it is less likely to be the subject of his poetry. Much of youth's poetic contemplation of death is morbid, though some of our singers in their earlier years have given to us the noblest expressions in the English language upon that inevitable and mysterious transition which all mankind is ever facing. Tennyson's "In Memoriam" was the threnody of a young man's grief. Bryant's "Thanatopsis" was penned when he was but a seventeen-year-old boy; and so lofty was its tone that the incredulous Richard H. Dana, editor of the *North American Review*, when he was handed the manuscript, said: "No one on this side of the Atlantic is capable of writing such verses." Bryant wrote a number of hymns that came into somewhat general use. He was twenty-six when he wrote five hymns for the Unitarian hymn book of Henry D. Sewall in 1820. His poem in praise "To Him whose wisdom deigned to plan" is partly reminiscent of his childhood memories. The hymn, "Blessed are they that mourn," beginning with the line, "Deem not that they are blest alone," was sung at his funeral, fifty-eight years later.

Samuel F. Smith, to whom we have already alluded, was just graduating from the seminary when he wrote:

"Softly fades the twilight ray
Of the holy Sabbath day;
Gently as life's setting sun,
When the Christian's course is run."

Though a young man, he associated the sunset with the end of man's earthly life.

With less of sentimentality and more of genuine tenderness, Phœbe Cary, then twenty-eight, wrote "One sweetly solemn thought" on a Sunday

morning in 1852, having just returned from a church service, where the sermon on the brevity of life had peculiarly impressed her. She declared afterward that it was not written for a hymn, but as such it has become greatly endeared to worshipers.

Leonard Bacon's collection of hymns, printed when he was but twenty-one, was the first missionary hymnal in America and contained his hymn, "The Missionary's Death," beginning with the line, "Weep not for the saint that ascends." William Hunter's popular hymn, "My heavenly home is bright and fair," with its refrain, "I'm going home to die no more," was a product of his twenty-seventh year.

The famous American poets, Oliver Wendell Holmes, John G. Whittier, and Mrs. Harriet Beecher Stowe, wrote much of their best poetry in early youth, including some of the hymns that the church has adopted. George W. Bethune was only twenty-one when he was appointed chaplain to the seamen at Savannah, and his first hymn, "Life's Billows," was written that year, inspired by the experiences of the men whom he served, "tossed upon life's raging billows." Henry Ware, Jr., entered the ministry in 1817, at the age of twenty-three, and that year wrote the stirring Easter hymn, "Lift your glad voices in triumph on high," under the title, "The Resurrection of Christ." Of this hymn Bishop Henry W. Warren said: "This is Boston's best. Unitarianism rises to the height of the Methodist shout, 'Glory to God.'"

Samuel G. Bulfinch began writing sacred verse as a youth and produced his best hymn, "Hail to the Sabbath Day," when he was twenty-two. Samuel Longfellow was twenty-nine when in 1848 his "Beneath the shadow of the cross" appeared in the Unitarian hymnal.

Other examples of young American hymnists we might cite, but the list is already long enough to

prove, not only that many of our hymns, but also some of the best, the most helpful, the most enduring, have been evolved from the earlier spiritual experiences of the Christian life.

XII. A CATECHISM OF HYMNAL SUPERLATIVES

Twenty-six Questions on "What's What" in The Methodist Hymnal

1. What book is the official hymnal of more millions of worshipers than any other published in this country?

The Methodist Hymnal, official hymnal for 7,190,617 Methodists, North and South.

2. What book had the largest first edition of any book ever published for sale in this country?

The Methodist Hymnal; first edition in 1905 was 576,000 copies.

3. What is the oldest Christian hymn in *The Methodist Hymnal*?

"Shepherd of tender youth" (672), translated by Dr. Henry M. Dexter from the original Greek hymn of Clement of Alexandria, his full name being Titus Flavius Clemens. He was born 160 or 170 A. D., and died 215 or 220.

4. What is the oldest music in the *Hymnal*?

Probably the Gregorian music, represented by such tunes as "Olmütz" (227), "Intercession Old" (477), "Tonus Regius" (733), although these and others of our tunes taken from the Gregorian music have been considerably rearranged from their original form.

5. What hymn has the largest number of verses?

"O Lord of heaven and earth and sea" (602), written by Bishop Christopher Wordsworth, nephew of the great poet Wordsworth, contains nine verses, as it did in its original form, first published in the author's *Holy Year* in 1803. Among the occasional hymns, however, in the back of the *Hymnal* may be found W. J. Irons's translation of "Dies Irae"

(747) with its nineteen verses set to interesting music by Doctor Dykes. Two condensed translations of this great Latin poem by Dean Stanley (599) and Sir Walter Scott (603) are also to be found in the *Hymnal*.

6. What hymns have the smallest number of verses?

Page 510 of the *Hymnal* with tunes contains ten doxologies, half of which have four lines each. Most of them are products of the eighteenth century. All but one of them (723), fulfill the essential condition of a true doxology, namely, praise to each Person of the Triune God. Nineteen of our hymns contain two verses each. Communion hymns should have many verses. We wonder why three of the eight hymns have only two verses each.

7. What hymn has the largest number of words?

"Come, O thou Traveler unknown" (511) contains 282 words. As originally written by Charles Wesley, this great lyric hymn contained twice as many verses and five more than twice as many words as are found in the present version. Hymn 509 is a close second, with 279 words.

8. What hymn has the smallest number of words?

John Wesley's doxology (722), "To God, the Father, Son," which is really the last verse of the hymn, "We lift our hearts to Thee" (45), contains only twenty-one words. The smallest hymn preceding the doxologies is Charles Wesley's "Lord, in the strength of grace" (352), which contains forty-two words.

9. What hymn has the largest number of lines?

"Saviour, blessed Saviour" (344), by Godfrey Thring, has fifty-six lines. If the two omitted verses were included in the *Hymnal*, it would contain seventy-two lines in all.

10. What hymns have the smallest number of lines?

Five of the ten doxologies on page 510 contain four lines each. Among the preceding hymns, three contain eight lines (40, 238, 352).

11. What hymn-writer wrote the largest number of hymns in our *Hymnal*?

Charles Wesley is represented in our *Hymnal* by 121 hymns. He wrote over 6,000 in all. *The Book of Common Prayer* of the Church of England, of which he was an ordained minister until his death, for a long time contained only one of his hymns, "Hark, the herald angels sing."

12. What hymn-writer has the largest number of new hymns in the *Hymnal*?

Benjamin Copeland, D.D.—two hymns (138, 713).

13. What composer has the largest number of different tunes in the *Hymnal*?

Joseph Barnby—thirty-one different tunes.

14. What composer wrote the largest number of new tunes in the *Hymnal*?

Dr. Peter C. Lutkin wrote eighteen new tunes, besides the melody to "The Lord Bless You and Keep You." Professor Karl P. Harrington wrote twelve new melodies.

15. What is the name of the youngest hymn-writer in the *Hymnal*?

Ernest W. Shurtleff, who was born in 1862, the author of "Lead on, O King eternal" (408). Probably Joseph Grigg was the youngest hymn-writer at the time of the writing of his hymn; for his lines, "Jesus, and shall it ever be" (443), were penned when he was only ten years old.

16. What woman writer is most largely represented in the *Hymnal*?

Frances Ridley Havergal, known as the Theodosia of the nineteenth century, wrote eight of our hymns.

17. What woman composer is most largely represented in the *Hymnal*?

The late Mrs. Emma Louise Ashford, whose

husband is associated with Vanderbilt University, Nashville, Tennessee, wrote two tunes (377, 515). There are only six other women among the composers in the *Hymnal*, and each is represented by only one tune, making eight tunes in all by women composers. A woman composer is the rare exception; and this is a curious fact, considering that so large a proportion of musical instrument players are women, and in view of the success of women in other fields.

18. What tune has the greatest vocal range in the soprano?

"Miles Lane" (167, 180) has a range of an octave plus a perfect fifth. One English hymnal editor, trying to bring it within the compass of an octave, put all the notes, formerly below the lower F, an octave higher; and the ludicrous effect which this produced caused the tune to be known in the version as "the sea-sick tune." (Try to sing it that way!)

19. What tunes reach the highest in the scale?

Seven tunes reach F-sharp (67, 143, 156, 164, 315, 513, 607).

20. What tune reaches the lowest in the scale?

"Miles Lane" touches B-flat.

21. What tune is repeated oftenest in the *Hymnal*?

"Mount Calvary" is used five times to hymns: 65, 287, 373, 395, 554. Its composer, Sir Robert Prescott Stewart, was professor of music in the University of Dublin until his death in 1894.

22. What meter is used for the greatest number of different tunes?

C. M., or Common Meter, four lines to a stanza, claims 101 different tunes. L. M., or Long Meter, comes next with ninety-seven.

23. What tune-title is used to the largest number of different tunes?

Fortunately, in our *Hymnal*, unlike some other

hymnals, such as the *Methodist Hymn-Book* in England, each tune has a separate title. The nearest our *Hymnal* comes to duplication in tune titles is as follows: "St. George" (390), "St. George's, Bolton" (614), "St. George's, Windsor" (717), named for places of worship in England.

24. What profession claims the largest number of hymn-writers in *The Methodist Hymnal*?

Over three quarters of all the hymns of known authorship in our *Hymnal* are by clergymen. In this day of equal representation, it behooves our lay poets to look to their laurels.

25. In what key are written the largest number of tunes?

In the key of G—137 tunes.

26. What formal subject-classification in the *Hymnal* contains the largest number of hymns?

"Trust and Confidence" contains fifty-seven hymns; next to this comes "Activity and Zeal," with forty-three hymns.

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